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HOME

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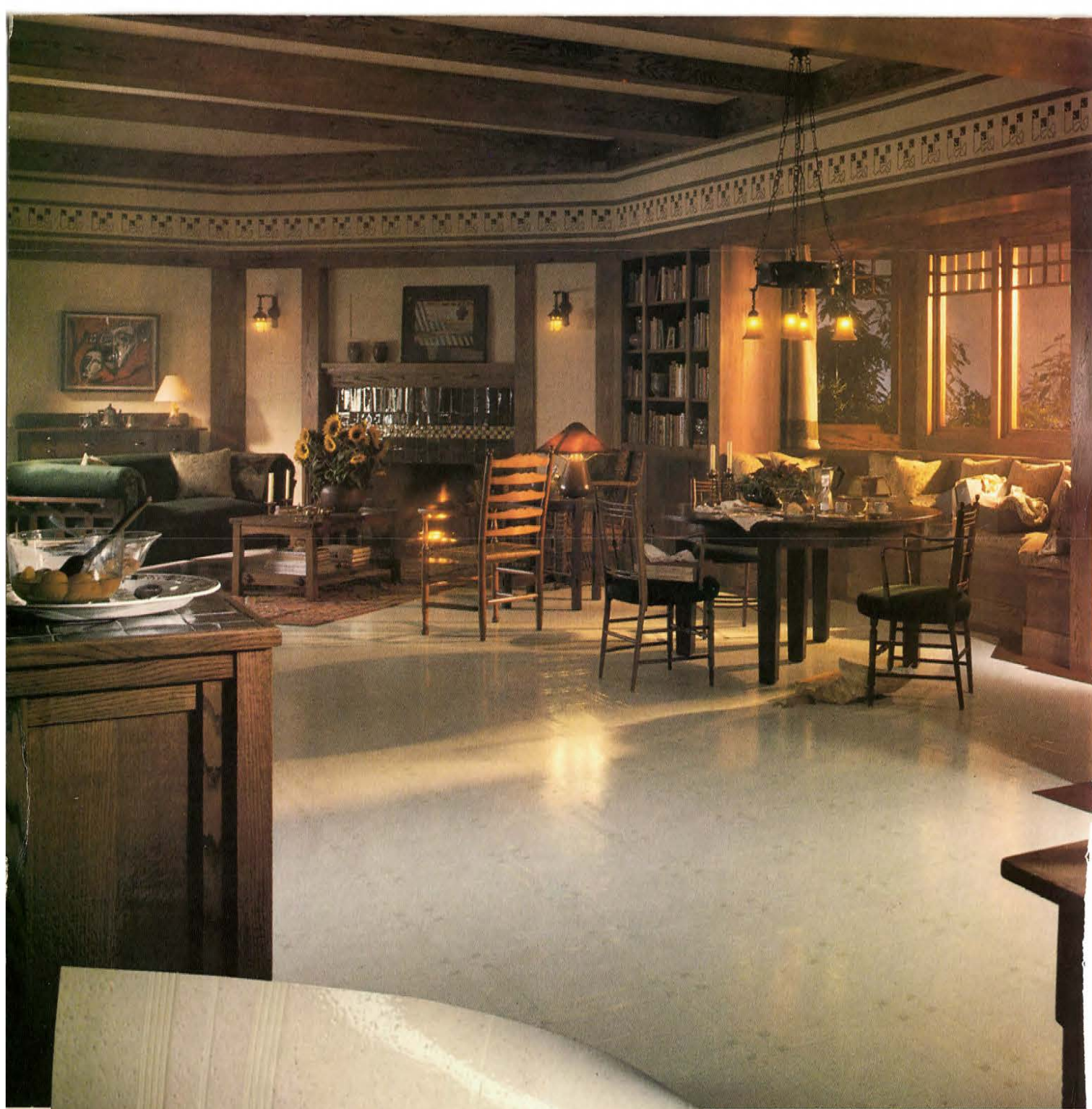
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**THE NEW
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Our Security

A black and white photograph showing the front of a Subaru Loyale Wagon. The car's headlights are on, and the front grille with the Subaru emblem is visible. The car is positioned in the lower half of the frame, with the large title text 'Our Security' overlaid on the upper half.

The Subaru Loyale Wagon.

When you're traveling with precious cargo, you need the kind of security system that does a lot more than just buzz at thieves.

You need the kind that helps you navigate your family

securely through snow, rain and touchy terrain. The kind that's more popularly known as the Subaru Loyale wagon.

The Loyale wagon, with full-time four wheel drive, is a wagon that's actually in its

element when it's in the elements. And, with the impressive Subaru record of reliability (93% of all Subaru cars registered since 1979 are still on the road*), this wagon could give you the assurance

© Subaru of America, Inc. 1988. *R.L. Polk & Company Statistics, July 1, 1988. †See your local Subaru dealer for details of the warranty.

Mobile System.



not only of a car for all seasons, but a car for many seasons.

It is just this kind of reassurance — now expanded to include a 36-month/36,000 mile, bumper-to-bumper warranty[†] — that has helped

make Subaru the most popular station wagon in America.[‡]

Happily, however, the philosophy of Subaru isn't peace at any price. It's peace at a low one. Which means you can now have mobile security

without jeopardizing your financial security.

1990 Subaru[®] Loyale[®]

*We Built Our Reputation
By Building A Better Car.*

[†]R.L. Polk & Company Statistics, YTD December 1987. *Seat belts save lives.*



Page 29



Page 29

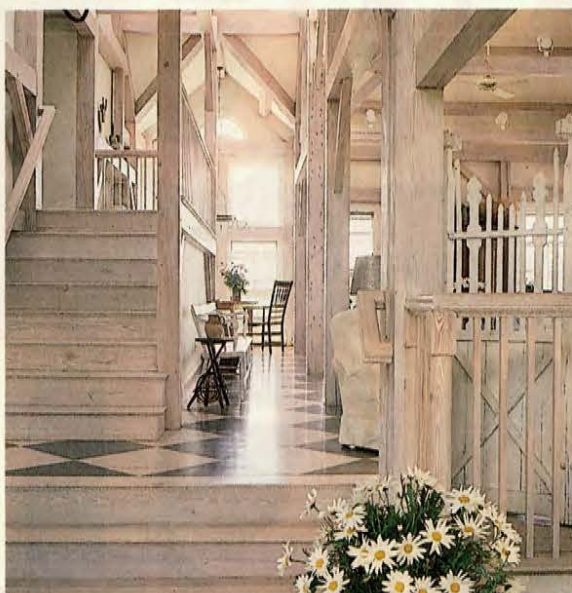


Page 29

INSIDE

FEBRUARY 1990

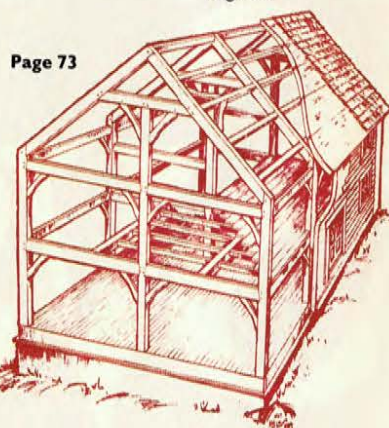
VOLUME XXXVIII NUMBER 2



Page 50

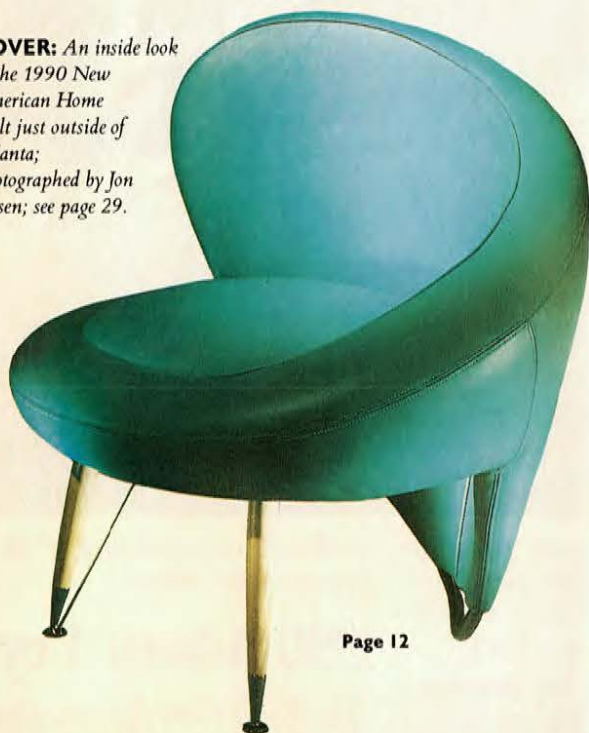


Page 60



Page 73

COVER: An inside look at the 1990 New American Home built just outside of Atlanta; photographed by Jon Jensen; see page 29.



Page 12

FEATURES

THE NEW AMERICAN HOME 29

Our prototype for 1990 has a traditional tone, yet is tuned to the times in its flexibility, space-consciousness and easy-to-live-with ambience.

PRAIRIE SPIRIT 40

Prairie-style panache is the point-of-departure for the updated styling of this multifunctional kitchen.

MASTER SUITE COMPLETE 46

Color, texture and a special wall treatment turn a rambling master suite into a sleek bed-and-bath package.

THE NEW FLOW-THROUGH FLOOR PLAN 50

A Nantucket barn-type home achieves an open-space effect while maintaining defined circulation patterns.

A GARDEN OF GRASSES 56

There's a run on grass as gardeners discover the grace and versatility of ornamental varieties.

REWORKING THE RANCH 60

Your basic ranch-style house undergoes a change for the better.

CROWNING TOUCHES 69

A collection of handsome moldings to top your room off in style.

HOMEWORK 73

HOME introduces a new monthly supplement filled with the information, tools and resources to help make your home-improvement ideas happen.

DEPARTMENTS

AT HOME 6

From the editor in chief

WRITING HOME 10

Letters from our readers

UPDATE 12

News, events and people shaping the home

ON THE MARKET 14

What's hot for the home this month

DOLLARS & SENSE 18

Questions and answers about home finance

REMODELER'S DIARY 24

The remodeling marathon

STYLE FILE 25

Spanish design

DESIGNS & DETAILS 38

Highlighting small wonders from the New American Home

BUYING GUIDE 94

PRODUCT LITERATURE 96

HOME PLANS 101

SHOPPING AT HOME 109

AMERICAN FAMILY PORTRAIT 116

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BUILDING THE NEW HOME

For this year's project, affordability was our main objective

Just what is the New American Home? Although we here at HOME have to come to grips with that question nearly every day, we also get together once a year with the National Council for the Housing Industry (NCHI) and *Builder* magazine to decide what type of home we think Americans will be living in and buying, what builders throughout the U.S. will be constructing and what new products and technologies they will be using.

It's challenging and rewarding to work on such a state-of-the-art project for the housing industry. This year affordability was our main objective in outfitting the home. The inhabitants would be a couple with two small children looking for their first or second move-up residence. Architect Claude Miquelle designed what I call a New Old-fashioned home, with an open floor plan but also details of the past: classic moldings, interior transom doorways and traditional living areas.

For the interior of the house we wanted to create a sense of elegance, but one that is easily cared for with low-maintenance furniture and fabrics. Floor coverings of both wood and carpeting were designed for heavy traffic. Clean and simple window treatments and lots of wicker furniture were specified; the wicker is youthful in appearance and designed for lots of wear and tear. You'll also see a mix of woods and finishes

throughout the house. It's the way many Americans live now, as if they have collected furnishings over a long period of time, yet all these pieces are readily available and affordable.

We at HOME get enormous satisfac-

tion immediately behind the house and began to think what a pleasant, livable home this had become . . . one I could easily see myself living in. My thanks to all who made this house possible, and also to ABC-TV's *Home* show, which is featuring the New American Home the week of January 15th.

Some of the crewmembers in the doorway who helped make this year's New American Home happen are, from left to right, photographer Jon Jensen, former HOME intern Ann Beman, stylist Michael Foster, builder George McClure, photographer's assistant Bill Holt, retail merchandising manager Jo-anne Pier, associate editor Charles Riley, my assistant Brent Anderson and designer Alfred Floyd.

Other thanks to: David Smith, 3M Corporation; Herb Ferlmann, National Council for the Housing Industry;

Mitch Rouda, editor of *Builder* magazine; Nancy Brier-Alter, Waverly Fabrics; Bob Schumacher and Deborah Fulmer, Pennsylvania House; architect Claude Miquelle, project architect John Cronin, builder George McClure and the rest of those who helped make this house possible.

Special thanks, too, are due to HOME's project development editor, Bill Langenheim, for all of his work on the new Home Work section, which beginning with this issue becomes a regular feature in the magazine.

—Joe Ruggiero



18

17

FUJI-RFPD

JON JENSEN

tion from delving into the news that will shape building, landscaping, home design and new technologies into the 1990s. We are looking not only for things you will find inspiring, but for products and designs that you'll be able to afford and enjoy. Call it, if you will, "affordable innovation."

This idea was one of the main considerations in putting together the New American Home. In fact, after we completed the project, I retreated upstairs to the loft/den, sat myself down on one of those comfortable sofas, gazed out the sliding glass doors to the wooded area



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COMING
NEXT
MONTH

CALIFORNIA

Rustica

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Meets the Pacific*

HOME tracks a growing phenomenon in California these days—design with its roots in the Old World, from Tuscany to the south of France to the Greek Isles.

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LETTERS FROM OUR READERS

Up on the roof

I'm planning to remodel my home so that the roof will be a major point of interest. Having seen dozens of strikingly attractive metal roofs on commercial buildings, I wonder why I've seen only one somewhat bland residential metal roof. Are there any limitations to working with these materials and are the costs prohibitive?

Dari W. Vogel
Santa Cruz, CA

Metal roofing has traditionally been used for commercial buildings as opposed to residences for a number of reasons, primarily aesthetic. Homeowners typically did not like the harsh, sterile look of some metal roofs and thus chose materials such as wood, asphalt or concrete instead. But through the years, the metal roofing industry has changed drastically thanks to manufacturing improvements, and today there is a great variety of metal roofing systems on the market.

Many metal roofs now feature steel or aluminum panels with durable, baked-on finishes that are just as attractive as traditional roofing materials. Some metal roofing systems are even composed of shingles rather than sheets and are manufactured to look like clay tile.

Shop around. There is a great range in the price and quality of metal roofing. Generally the initial cost is higher than that of traditional materials, but metal's longevity may make it less expensive in the long run.

Metal roofs offer long life and low maintenance compared to traditional materials. A warranty of 50 years is not uncommon, although some manufacturers of traditional roofing materials also offer this.

For a list of companies that install metal roofs, contact the Metal Construction Association at 1133 15th St. N.W., Washington, DC 20005, (202) 429-9440.

Praising "Portraits in Porcelain"

I very much enjoyed the photography

in your article "Portraits in Porcelain" (October '89). Your softly lit but well-defined photographic images reveal the form of the commodes through a sensitive study of light—their solid, polished surfaces contrasting nicely with the subtly draped fabric. These photographs recall Edward Weston's famous 1926 rendition of his toilet, titled *Excusado*.



Photographers Carin and David Riley succeeded in, as Weston put it, "rendering the very substance and quintessence of the thing itself."

J. F. Sagona
Photography Instructor
Louisiana Art Institute
Baton Rouge, LA

Lucky move

We really enjoy your magazine. As a matter of fact, if it weren't for the before and after pictures we've seen in your publication, we would never be attempting our latest project.

Last year we purchased property in

Seattle, hoping to build a home on it. Unfortunately, the cost of building a home there soared this past year and we were unable to do so. One day as we were working on our property, a neighbor came over and told us that we could have his house! Evidently he had sold his property to a developer who was going to demolish it anyway. The house is old but beautiful; all we have to do is move it 300 feet to our property. What is involved in moving a house? As the cost of building continues to rise, perhaps others may also want to consider this idea as an option.

Tami Soderberg
Bothell, WA

That's a pretty incredible story. Congratulations! A brief overview of what it takes to move a house was discussed in a letter on page 16 of our October '89 issue. In addition, an article addressing this topic will be featured soon in an upcoming issue, so be on the lookout.

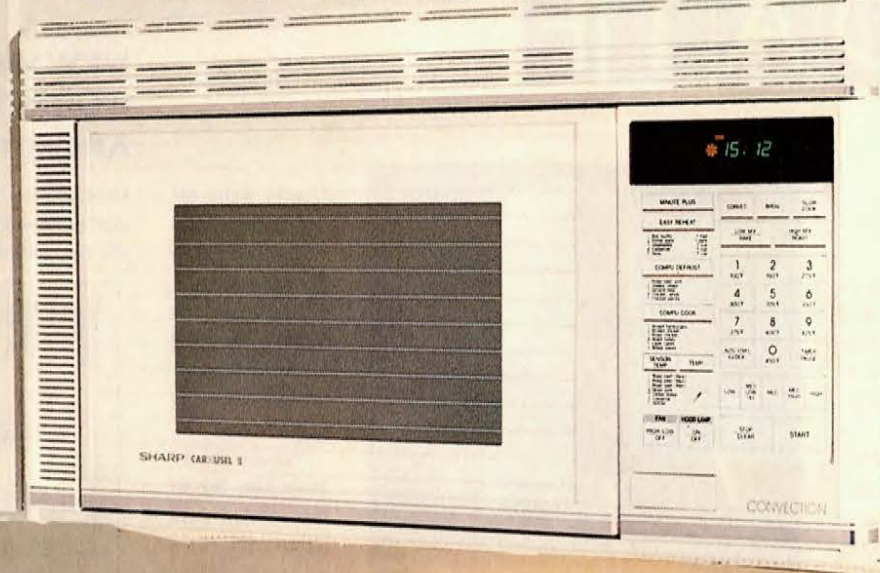
HOME housekeeping

The setting for our December '89 cover was designed by Juan Montoya and photographed at his home in upstate New York.

In the same issue, the holiday decorating ideas on pages 36-38 ("Festive Flourish") were designed for the Celebrations of Christmas showcase, benefiting San Francisco's KQED children's programming. And in the article titled "Scenes of Winter" on page 64, captions were incorrectly matched with illustrations. The plants illustrated are, from top to bottom, striped squill, laurustinus, hazelnut and beautyberry.

HOME welcomes questions on all subjects relating to the home, as well as letters about, and photographs of, readers' own building and remodeling projects. Address questions, letters and photos (color slides are preferred) to Writing Home, HOME, 5900 Wilshire Blvd., 15th floor, Los Angeles, CA 90036. Reader Service phone lines are open from 9 a.m. to noon Pacific time, Monday through Friday. When calling, please ask for the Reader Service Desk. Because of the large volume of mail, we cannot respond to all letters or publish all photographs. Letters selected for publication may be edited. All materials submitted become the property of Home Magazine Publishing Corp.

WHITE HEAT

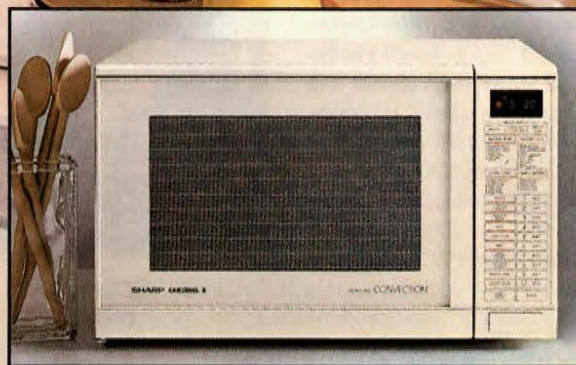


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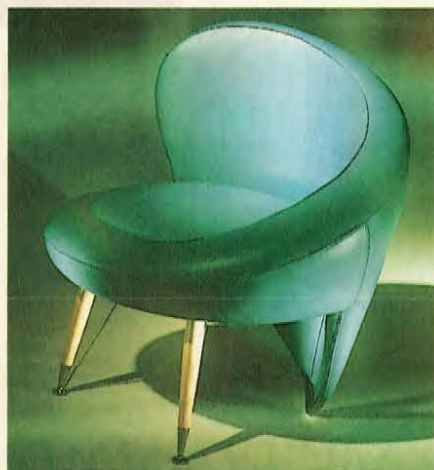
UPDATE

MILAN: FAST LANE DESIGN

If American furniture seems to be ambling down a country road, the recent Salone del Mobile in Milan—the world's premier furniture exhibition—indicates that the Italians, by contrast, are zooming down the autostrada full speed ahead.

In the driver's seat this year is Massimo Iosa Ghini, who in recent years has parlayed his futuristic cartoon strips into expressive pop furniture designs that suggest speed. His impressive outpouring at this fair was twofold: One collection advanced these capricious designs, while his sofas for Moroso balance modern, fluid forms with memories of the past.

Overall, Italian design is at a crossroads—controlled and hard-edged versus idiosyncratic and playful. The sleek, perfect-



**Massimo Iosa Ghini's
satellite chair**

tionist look that thrust the Italians to the forefront of design in the last few decades now looks slightly dated. Among the innovators spurring looser, more sinuous designs: Edra, with its asymmetrical, '60s-cum-'90s sofas; and Ceccotti, whose curvy wood pieces suggest Gaudi.

Colors right off the fashion runway added zip to Moroso's sofas in mustard, jade and aubergine; acid green and peach looked fresh at Felice Rossi.

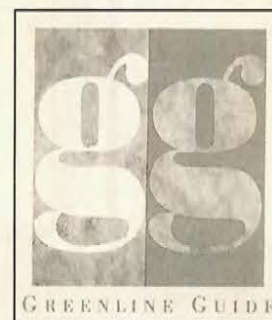
Venues away from the fair in this design-mad Italian city were at times as intriguing as the furniture. A

moody slaughterhouse setting was the site of Pallucco's introductions, with minimalist furniture surreally spotlighted amid fields of paper flowers. Cappellini displayed Jasper Morrison's elegantly avant-garde pieces at fashion designer Romeo Gigli's studio, a Milanese marriage of design and couture.

—Steve Holley

NEW VISUAL GUIDE TO ARCHITECTS

Looking for an architect but don't know where to start? Try the Greenline Guide to Residen-



tial Architects, out next month in hardback. With listings for more than 4,000 architects nationwide, the one-of-a-kind directory also features color photographs and drawings of actual designs. Available by mail for about \$35. Call (212) 529-3311 or write the Greenline Marketing Group at 29 E. 19th St., New York, NY 10003.

—Janice M. Nagano

HOT SHOPS

Fine crafts at an affordable price—that was what Charles Ciali and George Janofsky had in mind when they opened the Perspectives gallery in downtown Minneapolis recently. Beginning collectors or those on a budget can find quality production-line or limited-edition crafts for under \$100. Yet those with a deeper pocket can spend several times that amount on a one-of-a-kind piece.

Perspectives specializes in traditional crafts—wood, fiber, glass, ceramics, jewelry and mixed media—in a contemporary mode.

—Anne M. Colby

Perspectives, Young Quinlan Building, 81 S. Ninth St., Suite 220, Minneapolis, MN 55402, (612) 339-6076



**Charles Ciali
(left) and
George Janofsky
in Perspectives,
their new fine
crafts gallery,
located in
downtown
Minneapolis**



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gallery at any time**

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STYLED BY MICHELE PERIOLAT

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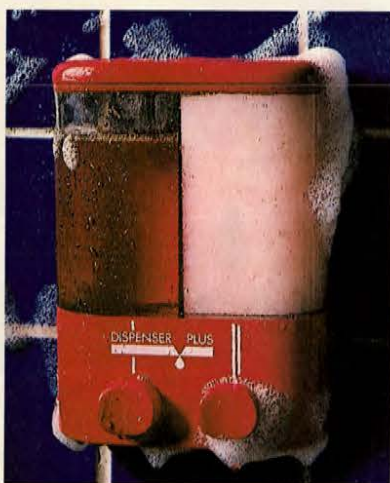
COUNTRY SIGNS ▶

Made in England, this quaint country sign brings Old World charm across the Atlantic. Although it looks like its cast iron predecessor, it is made of a tough polyurethane material for rust-free wear; from English Country Signs, \$259.



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◀ PACESETTING PLACESETTINGS

From Bissell & Wilhite Co.'s XUM line come some delightfully designed stainless steel pieces. The innovative asymmetry of this eye-catching combo makes the most casual affair elegant; serving fork is \$40, five-piece place-setting \$70.



EDITED BY
JANICE M. NAGANO

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Serving is a delight with these colorful cardboard trays from Gelena's Linens (Carnival pattern shown). The smaller tray fits inside the larger, taking up a minimum of storage space; \$16 per set of two.

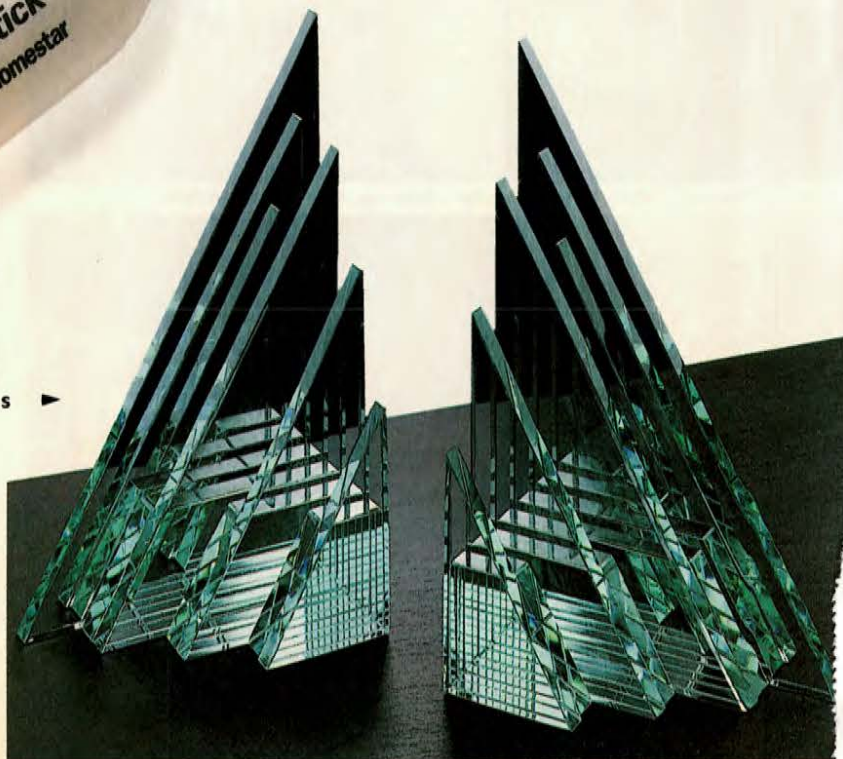
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Spiegel

ENERGY INVESTMENTS

*Mortgage Insurance Update
Old Appliance Disposal • Investment Strategies*

BY HAL PORTER

Q Would it be better to invest \$3,500 on insulation and a furnace burner upgrade as my utility advises, or to leave my money in the bank? While energy investments are usually described in terms of "payback" periods, other investments are analyzed according to "rates of return." I know the rate of return on my savings account is about 7.5 percent. But how would you calculate the rate of return of a four-year payback period?

A You're really asking two questions. How do you compare the apples and oranges of payback periods and rates of return? And how do you compare the rates of return on two very different types of financial investments—in this case a savings account and home conservation improvements?

The annual rate of return is expressed as a percentage of your investment; payback periods are expressed as years to earn back your investment and are calculated by dividing your total investment by your annual savings. To convert payback to rate of return just divide 100 percent by the payback period (four years in this case) and you'll get the annual rate of return (25 percent). Your annual dollar return will be your energy cost savings.

Confused? The Alliance to Save Energy has prepared a simplified rule-of-thumb guide that will enable you to instantly convert payback rates to annual rates of return. This chart assumes that energy costs will remain constant. If they rise, the rate of return will rise

and the payback period will shorten; falling energy prices will result in longer payback periods and a lower return. Generally speaking, short payback periods indicate the most productive investments.

This analysis ignores what happens to

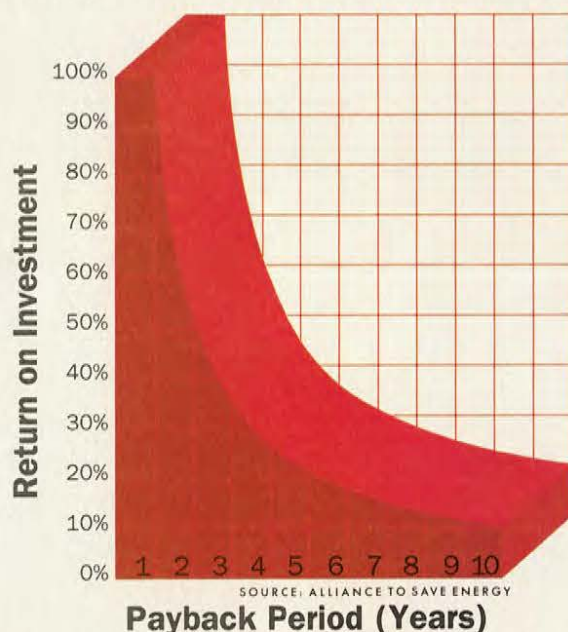
the "capital" is insured by the Federal government. Increased risk to capital typically results in higher rates of return, rising to the 20- to 50-percent range typical of conservation improvements that assume there will be no return of capital.

You don't mention how long you intend to own your home. If you plan to sell in a year or so, payback rates are irrelevant. Your best strategy then would be to make only modest improvements likely to increase the value and improve the salability of your home. If you plan to remain in your home for more than four years, however, the conservation improvements begin to look like a very sweet investment.

Q I made a written offer on a home on a Monday, changed my mind, and called the sales agent to revoke my offer the next afternoon. The agent called me Wednesday morning, claimed that the sellers had accepted my offer and demanded that I consummate the deal or lose my earnest money. I'm not completing the sale, so am I out my \$1,000 in earnest money?

A You need a lawyer; but based on the facts as you present them, your earnest money should be returned. There appears never to have been a sales contract—a valid contract requires at least two parties to agree to it. It seems clear that you withdrew the offer before it was accepted, so no contract appears to

Converting Payback to Yields



This chart converts payback periods for energy conservation investments into annual rates of return (yields) and vice versa. A 5-year payback period, for example, is the same as a 20-percent rate of return.

the underlying capital—the amount you're investing. You can withdraw your investment from a savings account at any time; you get your underlying investment out of your home only when you sell it for an increased sales price. This is why payback periods rather than rates of return are emphasized when analyzing the financial implications of energy investments, whereas "payback" is irrelevant in a savings account for which

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DOLLARS & SENSE

have existed.

Such situations underline a point that I've often made: Many buyers and sellers hire an attorney to handle the closing (in some regions of the country it's a necessary and customary expense when buying a home), but all too often the attorney is only hired after a purchase offer is made. This doesn't make sense, for the process of negotiating the sales contract may be more fraught with danger than the closing is. Start hunting for a real estate attorney at the same time you begin your house hunt. Then if an agent tries to pull a stunt like the one you describe, your attorney can immediately leap to your defense.

Q My wife and I are considering a timeshare purchase in a seaside resort. I'm attracted by the potential for an increase in value as much as by the potential for summer fun, but my accountant said to discount timeshares as a moneymaker. Do you agree with her?

A Your accountant was right about one thing: Timeshares aren't investments. Sure, some people have sold timeshares at a profit, but that's not the norm. A study conducted by the Chicago-based Resort Property Owners Association (RPOA) estimates that 500,000 timeshare units have been up for sale but remain unsold. Of the owners surveyed, 39 percent had tried to sell their units; only 5.4 percent had succeeded. A study conducted by the industry-financed Vacation Ownership Council, however, indicated that the unsold-unit figure may be only 250,000, or 50 percent.

Whichever figure is correct, with such a huge market overhang, timeshare units are more likely to decline than increase in value, even ignoring real estate commissions and other transaction costs. So at the very least, check into the resale market before you purchase from a developer. That's where you may be able to find the nearest thing to a timeshare bargain. You might also obtain two free booklets published by the RPOA: the "Buyers Bill of Rights" and "Beware of Resale Scams." Contact the Association at P.O. Box 2395, Northbrook, IL 60062.

Q My 75-year-old father owns his home outright but needs more income. He's

read about "reverse" mortgages that would offer a monthly income for life, with the principal being repaid by his estate from the sale of his home afterwards. How do I find out more about these plans? Do you think the programs are sound financial strategies for the elderly?

A There are a number of new reverse mortgages or home equity conversion plans, as they're called, that may be appropriate for your father's situation, some of them operating under FHA insurance programs. Reverse mortgages—you get a check every month rather than make a loan payment—are extremely complex, however, and should be undertaken only after being analyzed by an attorney or other financial advisor experienced in these programs. Essentially your father would "borrow" a fixed sum every month to be repaid at some date in the future, presumably from the sale of his home. Some of these loans contain a provision that the repayment date take place only after the borrower dies or moves out of the property.

Reverse mortgages are a reasonable choice for some people, but are no panacea. Your father should examine all his housing options first. Should he sell his home and buy a smaller unit, perhaps where services to the elderly are provided? Perhaps a conventional mortgage might be in order. He might take in a boarder or move in with a relative instead. Even if his home perfectly suits his current needs, will it continue to do so in five years?

Most of the above options would provide him with more disposable cash while preserving his estate; the reverse mortgage would dip into his estate to pay current bills.

The FHA has set up a toll-free line (800/245-2691) that offers information regarding their reverse mortgage programs, including a list of participating lenders. For a more comprehensive list of programs and lenders, write the National Center for Home Equity Conversion, 348 W. Main St., Marshall, MN 56258, and enclose a stamped, self-addressed business-size envelope.

Q We went to contract on a great property. The price was low and the sellers had to move in a hurry for business reasons. I say "was" because two weeks after we



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signed the agreement the house burned to the ground. The sellers have given us the option of voiding the purchase agreement or sticking with them through repairs and replacements, which would provide us with virtually a new home. Do you think this is a good idea?

A The original deal is already void, dead. It went up in smoke along with the house because the sellers could no longer deliver the property as the contract language required. What the seller now has to offer is a lot and possibly a foundation. Are you interested in buying a lot? The seller is also offering to build a home and sell it to you on the lot. Why buy a new home from this individual rather than some other new home in the same town? If you want to go through the considerable hassle of having a home built on that site, why not have an established builder construct it to your specifications?

Q I have an FHA loan with an outstanding balance below 80 percent of the price that I paid for my home. When I tried to get the FHA insurance dropped, my lender refused my request. What are my rights?

A They vary by lender. You may be able to get the mortgage insurance dropped as a matter of right, it may be a matter of the lender's discretion, or dropping the insurance may be forbidden. But whether or not you will be able to drop the insurance, your question should be taken seriously.

I have received an inch-thick sheaf of letters on the subject of mortgage insurance over the last several months, many of them outlining scandalous situations. I will discuss in broad terms when this insurance might and might not be cancelled. Note that I am presuming your property has not dropped in value and that you have generally made your mortgage payment on time.

Mortgage insurance enables home buyers to make a purchase with less than the 20-percent down payment that is required by the mortgage underwriting rules of most lenders. FHA is the best-known example. Purchasers once paid 1/2 percent per month of the loan balance to the FHA, and that organization insured that the lender wouldn't lose any money if you defaulted. The pre-

mium is now collected as a lump sum of 3.8 percent of the loan amount when the loan is granted, and a portion of this amount may be refunded to the borrower when the home is sold or the mortgage refinanced. VA loans were a form of free mortgage insurance; the Federal government picked up the risk and a home could be purchased for almost nothing down. Loans not qualifying under either of those programs could be guaranteed by private mortgage insurance companies—thus the term "PMI."

There is no earthly reason why PMI premiums should be collected after the loan balance drops below 80 percent of the home's purchase price unless the value of the home has declined. Many policies are automatically dropped at this point. If yours hasn't been, then contact your lender immediately and ask to see a copy of your mortgage insurance policy and the bank's written policy regarding mortgage insurance. If your house has increased in value and you can prove this through appraisals, then you should also be able to get the insurance dropped if you have a good payment record.

If your loan with PMI has been sold to the Federal National Mortgage Association (Fannie Mae) or the Federal Home Loan Mortgage Corporation (Freddie Mac), the loan must be cancelled following an appraisal (though one isn't always required) except that Freddie won't allow appreciation in the home's value to be taken into consideration for the first seven years. FHA loans are treated just like those with PMI at Fannie, except that an appraisal is always required. Freddie owns very few FHA loans and they won't ever let the FHA insurance be dropped.

So the borrower's first task is to find out from the loan servicer who owns the mortgage. If Fannie owns your loan, you're in luck. If an FHA loan is part of what is called a Ginnie Mae pool or is owned by Freddie, you're out of luck. Homeowners with PMI are probably the luckiest. Loan servicers are frequently ignorant of these rules. If you encounter resistance, refer those servicing Fannie Mae loans to Sections 202.01 and 203.02 of the Servicing First Mortgages manual. The regulations for Freddie may be found in their Seller's and Servicer's Guide, Volume 2, Sections

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Failing success, and you must be persistent, complain to the nearest branch office of the appropriate organization. You can find out the addresses and phone numbers from the phone book or any mortgage lender.

Q I had a new refrigerator delivered recently and was charged \$30 to haul the old one away by a firm that I know used to dispose of the units for free. The men on the truck mumbled something about having to pay the junkyard to accept them. Is this true or was it just an excuse to disguise a consumer ripoff?

A You may have gotten off easily. Many scrap dealers, who used to buy certain old appliances, can't be paid to accept them at all. It seems they are no longer permitted to shred the machines, primarily because some units may emit a toxic chemical called PCB from their capacitors. Though the situation is fluid—regulations are being prepared that may permit appliance recycling to get rolling again—we appear to be confronted with a waste appliance storage problem for some time. At \$30 you were well rid of that refrigerator.

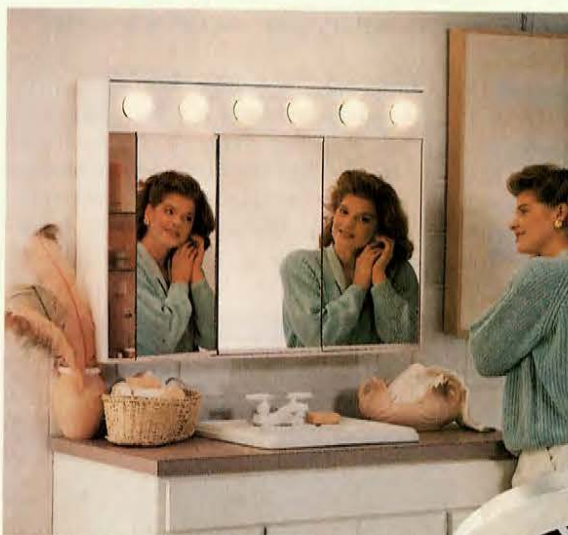
Q I'm buying a new home and have the cash on hand to meet the down payment without selling my old home, which I'm thinking of holding onto as an investment. Do you think this is a good idea?

A It could be, but before you decide, have a long heart-to-heart with your tax advisor. If you have rolled over substantial capital gains into your old home over the years and don't sell it now, you might face a substantial tax bill that could otherwise have been delayed—but the issue is complex, so then again it's possible that you might not. In addition, renting the home does offer advantages to some people in sheltering current income from taxation, and these must be explored with an expert.

By all means consider these options. Retaining your old home may turn out to be an excellent investment, especially if you have good reason to believe that home prices will rise in your area. Just be clear in your mind whether or not you're treating the property as an investment or are holding onto the old homestead for nostalgia's sake.

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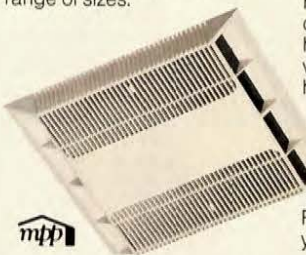
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CONFESSIONS OF AN OBSESSIVE REMODELER

*Pushing the limits in a remodeling marathon and
making it to the finish line*

BY DON VANDERVORT

A steady flow of rain wicks under the old sliding door, turning the avocado shag rug's foam pad into a huge sponge. Gabriel, my 13-year-old, unknowingly walks across the wet rug in his socks and cries, "YUK! The rug's soaked again!" "Sorry," I console him, "we're going to tear out that ugly rug soon. Remember, we're in the middle of a remodel . . . we have to put up with certain inconveniences." He rolls his eyes; he doesn't buy it. My wife Roberta reminds me that we have been in the middle of a remodel for 12 years.

To be fair, we haven't spent all 12 years on one house. Rather, we've tagged together three remodels the same way our first carpenter chain-smoked Camels. We were demolishing interior walls in our first house the day escrow closed. Five years later, before its sale could go through, I sped through a punch list of moldings and outlet covers yet uninstalled. Then, before moving, we ripped the roof off our new home. And so on. I can further rationalize that we weren't always in the middle of a remodel—three times we were at the beginning, two times at the end. There is a difference.

Being a sports fan, I equate remodeling with running a marathon. At the beginning you believe and hope you'll make it to the end, where you can rest with the satisfaction of a race well run. The only problem is that—somewhere in the middle—you meet The Wall, where endurance runs low and even the best runners fade.

For us, the beginnings have always been the most exciting time. Our para-

suite, tons of storage. Workmen arrive at sunup and map out the game plan over steaming mugs of coffee. Trucks unload. Then the smell of fresh sawdust elicits the excitement of dreams becoming reality. We stretch out the beginning as long as possible because we

behind schedule. Roberta was pregnant, the roof was completely torn off, and the windy City By The Bay had a freak snow. Icewater dribbled onto the toilet for two days. (It's amazing how quickly you can roof a house when your marriage is at stake.)

As in a marathon, the closer we get to finishing, the slower the go; moldings and doorknobs are my downfall. As the job winds down, I'm easily sidetracked by thoughts of an occasional Sunday football game or fiddling in my shop. Roberta guides me back on track with, "For once, I'd like to live in a finished house."

Somehow, we always manage to make it to the finish line. When the paint and carpets go in, we breathe a huge mutual sigh of relief, knowing that we have once again made it—or a variation of it—and managed to keep our marriage intact.

Our friends marvel at how we have survived these extended remodels and repeated run-ins with The Wall. They recount the divorces sparked by remodels, implying that we must have an incredibly strong relationship. Maybe we do—but I believe it's partly because of, not despite these marathons.

Remodeling may not be easy—especially when you're in the middle—but for us it offers excitement, challenge, change, hardship, rewards and a common goal. It strips away some of life's protective insulation and demands growth and flexibility.

I'll try that one on Gabriel next time his socks are soggy.

Don Vandervort is a contributing editor for HOME magazine.



LOU BEACH

ning as long as possible because we know the middle comes next.

In major remodels—when we've torn out roofs or kitchens—the middle phase has tested not only our marriage but our relationship with Mother Nature and our instinct to survive.

It was during our first 2,000-square-foot, we'd-rather-do-it-ourselves remodel in San Francisco that we came to know The Wall. We were two seasons



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STYLE FILE

BY STEVE HOLLEY

Passion pervades the best
new designs coming from
the Valencia furniture fair

SPAIN IN THE FORECAST

"**A** *legre!*" was the word the Spanish photographer plucked from the air. Happy. We were surveying the latest array of design debuts at Spain's annual furniture fair in Valencia, trying to pinpoint national differences in the ever-overlapping European design sphere. It was apparent that the element of emotion—more than form or function—distinguished the furniture being created by the Spanish camp. The best of Spain's current designs add an identifiable



Spanish accents: a mix of wood and metal, as in the Rothko bar table and chair by Alberto Lievore for Indartu (note the chair's *cuervo*, or bull's horn, shape). Aluminum "Marie" lamp is by Jorge Pensi for B-lux (on floor), "Magnita" table lamp by Pete Sans for Metalarte. Marieta's "Muchas peces" ("many fish") fabric is by Javier Mariscal.

SANTIAGO REIANFON

STYLE FILE

stamp by tapping into their powerful heritage—be it Old World handcraft, an affinity for wood and silver, eccentric touches inspired by rococo, cubism and Gaudí's organic curves, or potent romantic imagery such as flamenco and bullfighting.

Enthusiasm reigns in Spain these days; in fact, you'd swear it is already 1992 here. The countdown is on for the 500th anniversary of Columbus's discovery of America, the Barcelona Olympics and the Seville World's Fair, all just a decade after the overthrow of Franco's stifling dictatorship. Perhaps it's the steady diet of cigarettes and caffeine, but culturally Spain is on a roll and the vitality was evident at Valencia. Here Spain's emerging image as a design force is spearheaded by SIDI, representing 56 design firms in an effort to promote "an entrepreneurial avant-garde in Spain."

Best known for its oranges and paella, Valencia is Spain's third-largest city. The annual furniture fair, now in its 26th year, ranks as one of Europe's most important. Though more than 1,300 exhibiting firms were on hand, the most provocative offerings came from a handful of Spanish designers.

One of the busiest is Javier Mariscal. In addition to such imaginative pieces as a chair caricaturing a toreador, the versatile designer does fabric and graphics; he has also created Cobi, the quirky cartoon mascot of the 1992 Olympics. Others to watch for include Jorge Pensi, Pedro Miralles, Lola Castelló and Gabriel Teixidó. Companies such as Akaba, Scarabat and Disform lead the pack in tapping the talent, while Artespaña and Tresserra are crafting inventive pieces that experiment with tradition—the latter's futuristic-Deco styles turned up in *Batman*.

The *cuervo* (bull's horn) stood out as the motif of the moment, and as for the color of choice? "*Sangre!*" proclaims the photographer with passion. "Blood!"



SANTIAGO RELANZÓN

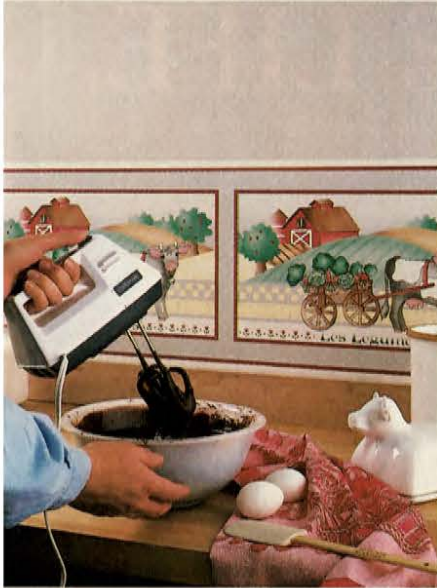


The warm, expressive quality exuded by Spanish design takes on different guises. The legs and feet of tables and seating usually make a statement—whether jaunty, tapered or spread, as in Lola Castelló's kicky "*Vira*" table for Punt Mobles (right)—the glass top cleverly swivels to the side. Chair and sofa designs frequently emphasize reclining lines, as in the "*Jazz*" armchair by Gabriel Teixidó and the "*Bruja*" chair by Pete Sans for Tagono (top), and Jorge Pensi's "*Suite Palace*" armchair for Disform (right). Oscar Tusquets's "*Astro-labio*" table and "*Abanica*" chair for Sellex interpret Spain's affection for Old World craft in a contemporary vein (above).



● For further information, see Buying Guide on page 94.

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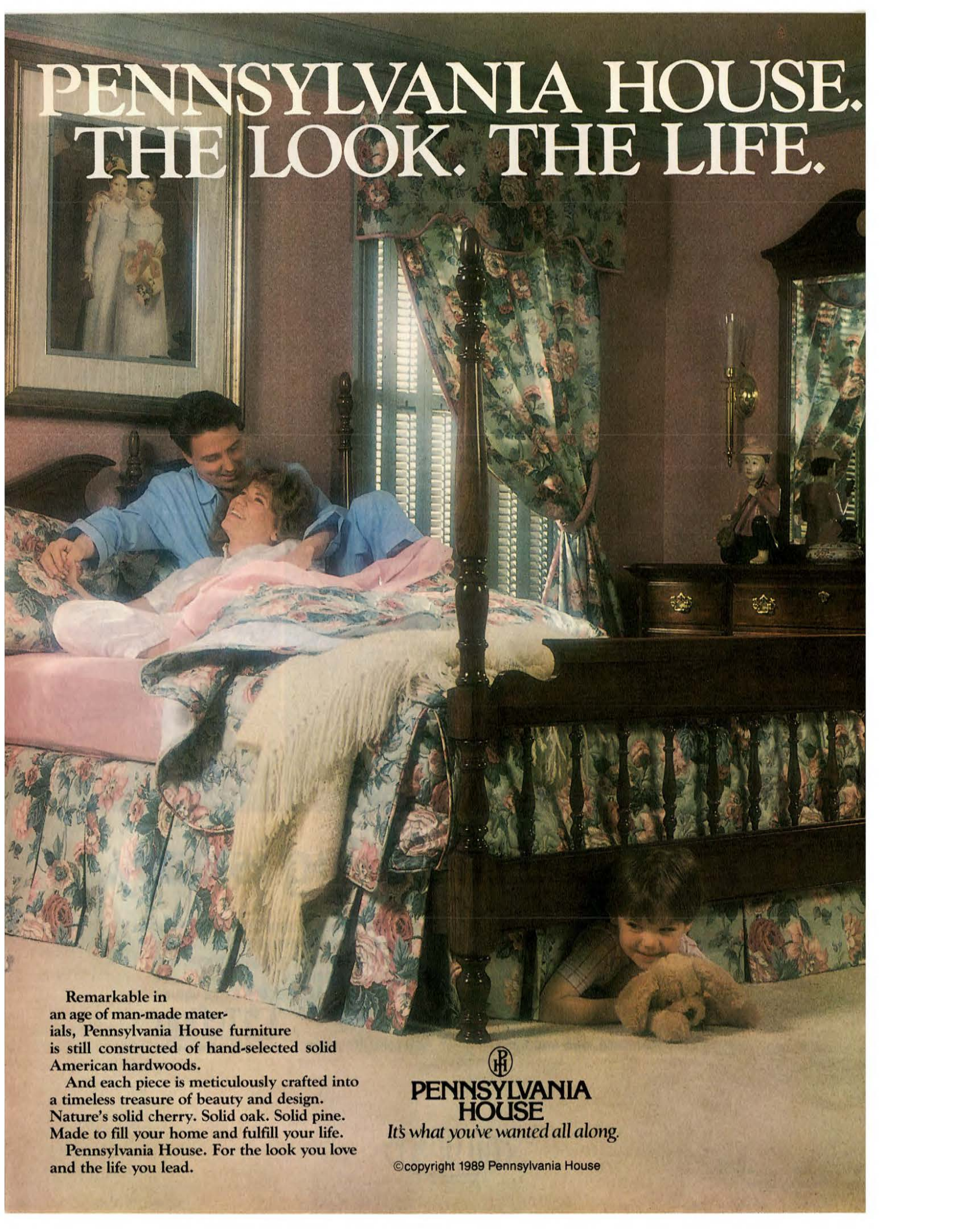
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PENNSYLVANIA HOUSE. THE LOOK. THE LIFE.

A man and a woman are lying in bed, smiling at each other. The man is wearing a blue shirt and the woman is wearing a pink top. They are in a bedroom with a large bed, a nightstand, and a window with floral curtains. A young child is lying on the floor under the bed, holding a teddy bear.

Remarkable in
an age of man-made mater-
ials, Pennsylvania House furni-
ture is still constructed of hand-selected solid
American hardwoods.

And each piece is meticulously crafted into
a timeless treasure of beauty and design.
Nature's solid cherry. Solid oak. Solid pine.
Made to fill your home and fulfill your life.

Pennsylvania House. For the look you love
and the life you lead.



**PENNSYLVANIA
HOUSE**

It's what you've wanted all along.

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HOME
FEBRUARY 1990

THE NEW AMERICAN HOME

*Formal and informal “zones”
make for gracious living, '90s style.*

See
Home Work
page 79

Casual elegance: It's a phrase you'll be hearing a lot in the '90s. Tired of stark minimalism on the one hand and country froufrou on the other, many of us are returning to traditionally elegant design and decor—loosened up with innovative, flexible floor plans, easy-care furnishings and fabrics, and a thoughtfully orchestrated flow of light and space.

Take the 1990 New American Home. Every year HOME and *Builder* magazines join with the National Council of the Housing Industry to design a house, targeted to a particular buyer profile (in this case, a professional couple in their mid- to late 30s with two young children), to showcase new products and ideas. Built in a subdivision just northwest of Atlanta, this year's New

American Home is conceived as a move-up house, incorporating easy-to-live-with luxuries at every turn.

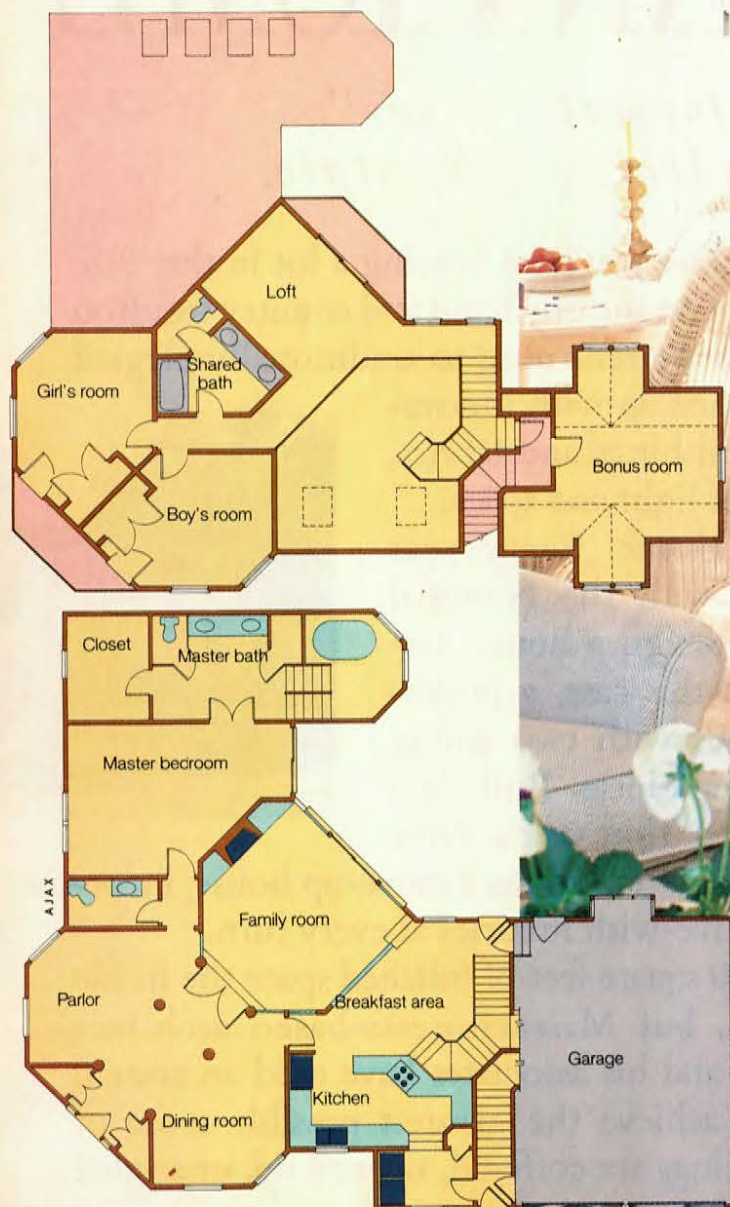
With just 2,300 square feet of finished space the house is far from vast, but Massachusetts-based architect Claude Miquelle and his associates have used an arsenal of techniques to achieve the greatest possible sense of spaciousness. Ceilings are coffered, opened up, or angled



to follow the roofline, giving generous volume to the modestly proportioned rooms. Except for baths, each room has outdoor access, and glazed interior doors topped with glass transoms bring light to every corner.


One of Miquelle's principal goals was to build versatility into the floor plan; he notes, "This can be anything from a two- to a five-bedroom house depending on the way the rooms are used." If Mom and Dad prefer to sleep upstairs, the main-floor master suite might be used as a workout room, in-law suite or guest wing. Over the garage is a 250-square-foot, separate-access bonus room, adaptable for secondary living quarters or office use. And because a continuous ribbon of glass block brings daylight into the basement, it too can be fitted out as comfortable sleeping, office, hobby or you-name-it space.

The formal parlor and dining room . . .



Family Room

Parlor

A photograph of a home interior. In the foreground, a light blue upholstered armchair is partially visible. Behind it, a dining room area features a dark wood sideboard with a large ornate mirror above it. Two framed butterfly prints flank the mirror. A wooden chair with a striped seat cushion stands to the left of the sideboard. To the right, a dining table with a floral tablecloth is partially visible. In the background, a doorway leads to a kitchen. The walls are a warm, light beige color, and the floor is light wood. A black text box with the word "Kitchen" is positioned over the doorway. Another black text box with the words "Dining Room" is positioned over the wooden chair. A third black text box with a paragraph of text is in the bottom right corner.

Kitchen

Dining Room

The front of the house (entry is beyond right edge of photo) can be maintained as a formal zone or integrated with the more casual family areas. The parlor is in the foreground, the dining room at rear; all furnishings are by Pennsylvania House, with Waverly and Westgate fabrics protected by 3M Scotchgard.



Family Room

One of the floor plan's most notable innovations is the placement of the stairway—not in the foyer but directly off the kitchen. “I gave that a lot of thought,” says Miquelle. “The stair is virtually always in the front hall, but how often do you come in the front door and rush upstairs?” The New American Home’s open stairway, culminating in a loft overlooking the kitchen, gives impressive volume to the heart of the house; and as the architect observes, it’s far more logical to reach the upstairs bedrooms from the kitchen and family room than from the foyer, that most public of household spaces. Indeed, public and private areas are carefully separated: The foyer, dining room and nostalgically named “parlor” can be maintained as a formal zone simply by

All rooms were decorated in quiet beiges and creams to best highlight the architecture. Left: Family room is furnished in curvaceous wicker; out on the deck, Tropitone chairs and table contrast with straight, simple lines. Below: An antique kilim brings muted color to the parlor’s restful palette. Opposite: Pairing upholstered side chairs with Chippendale armchairs brings extra comfort to the traditional dining room.



Parlor

Dining Room



The dining room, with its softly draped table and upholstered side chairs, is as inviting for impromptu card games as it is for formal meals. Furnishings by Pennsylvania House; fabrics are "Brant Point Stripe" and "Spring Garden Linen" by Waverly, protected by 3M Scotchgard.



The kitchen, seen from its overhead loft. Continuing the Bruce hardwood flooring from other rooms adds a classic note.

closing the doors to the family and breakfast rooms—say, when guests are arriving and 200 jigsaw puzzle pieces are strewn across the family room floor.

The home's furnishings, all by Pennsylvania House, promote a feeling of easy elegance—weighted toward the easy here, the elegant there. Despite the decor's light, space-stretching neutral tones, all fabrics—by Waverly, Westgate and Fabriyaz—and the master suite's Atlas carpeting are treated with 3M Scotchgard to do away with stains.

... close off from kitchen and family room.

The proper but far from stuffy parlor features traditional

upholstered pieces—club chairs, ottoman, loveseat and wing chair. In the adjoining dining room, Chippendale-style chairs and a Sheraton sideboard set a stately tone. While these rooms display the house's more formal side, the family room goes casual with wicker, which is a lot tougher than it looks. Because the wicker furnishings have removable cushions and no fabric on the arms to get soiled, they stand up to plenty of youthful exuberance. For the same reason, wicker appears in the house's other heavy-use areas, too—the children's



Left: Steps lead down from bedrooms directly to the kitchen area—a new take on the old-fashioned back stairway. Visible at landing is door to the bonus room over the garage. Dubbed a “lockout” by the architect, the door can be kept closed if the room is used as a separate apartment or office. The kitchen's all-white scheme allows flexibility in accessorizing.

The New American Home will appear on ABC-TV's *Home* the week of January 15; consult local listings.



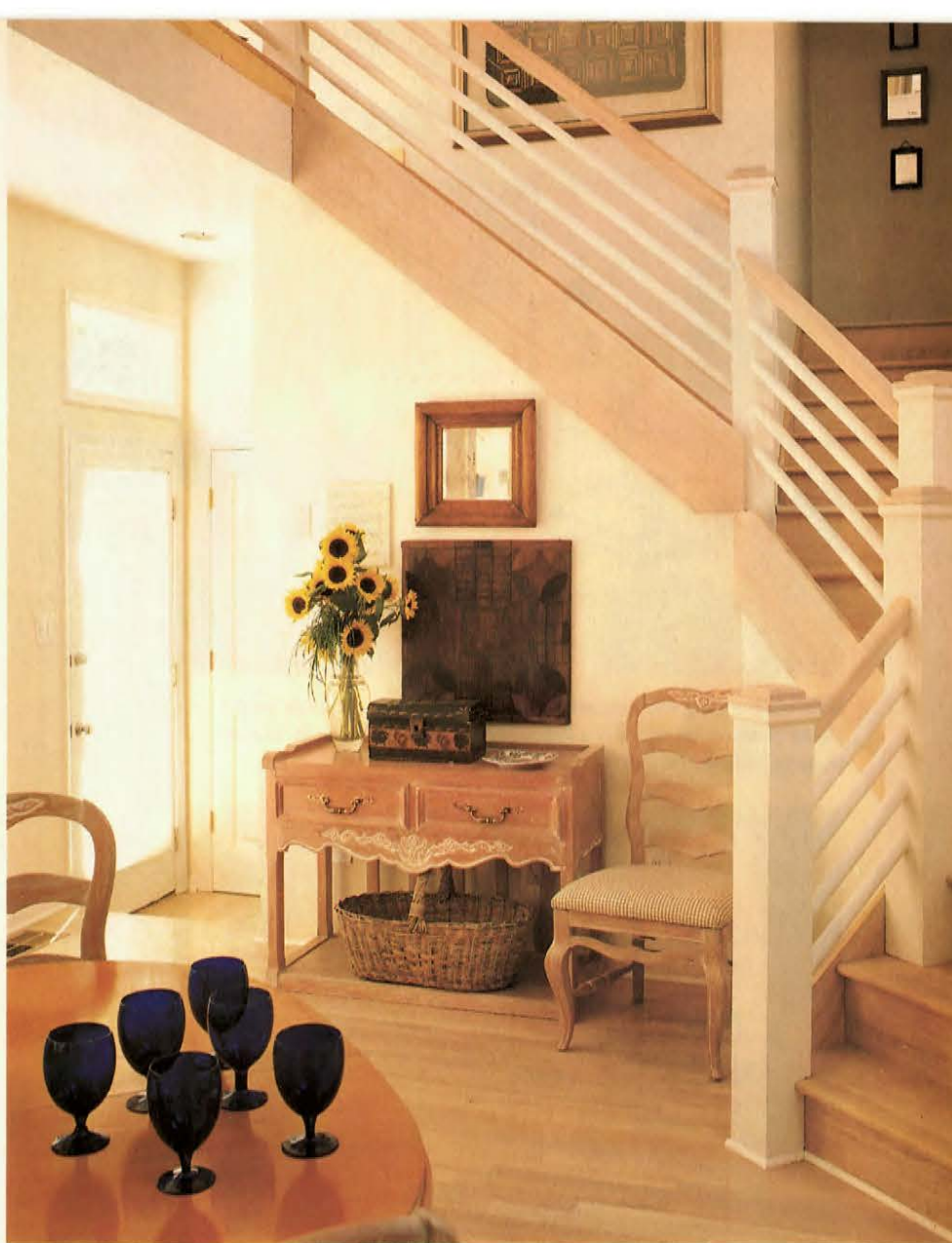
Unfinished construction reveals frame of wall recess at stairway landing, intended as a display niche for artwork.



Carpenters install trim. The stair's angle enlivens what architect calls the kitchen and breakfast area's "spatial mesh."



A length of oak trim is cut with a power miter saw. The wood accents give a finished look and a note of warmth to the kitchen's expanses of white laminate.



Breakfast area holds dining table (in foreground) and, tucked into bend of stairway, a small buffet. Paneled door behind and to left of buffet leads to garage; glass door is one of three (others are in family room and master suite) leading to main deck.

bedrooms and the loft over the kitchen, which might be used as a play space or media room. The mix of wicker, wood and upholstered pieces creates the spontaneous look that will be so important in the decade to come: No matched suites of furniture need apply.

The lofty kitchen is, as architect Miquelle describes it, "not only the circulation and activity hub but also the visual and spatial hub of the house." The room is a crisp arrangement in wood and white, its painted Quaker Maid cabinets and Wilsonart laminate counters warmed with oak. A large pass-through between kitchen and family room visually and functionally unites the two, but the dining room, in keeping with its more formal mien, has

no views into the kitchen.

Each year's New American Home is designed and built only after exhaustive market analysis pinpoints a typical buyer family and details its needs. Even though this one was expressly designed for a thirtysomething couple with one preschooler and another child in the early elementary grades, it's hard to imagine any family that couldn't make the home uniquely its own.

Project editor Deborah Smith-Sugarman; project assistants Brent Anderson and April Kirschner; written by Patricia Connell; photographed by Jon Jensen; styled by Michael Foster and Charles Riley

● For further information, see Buying Guide on page 94.

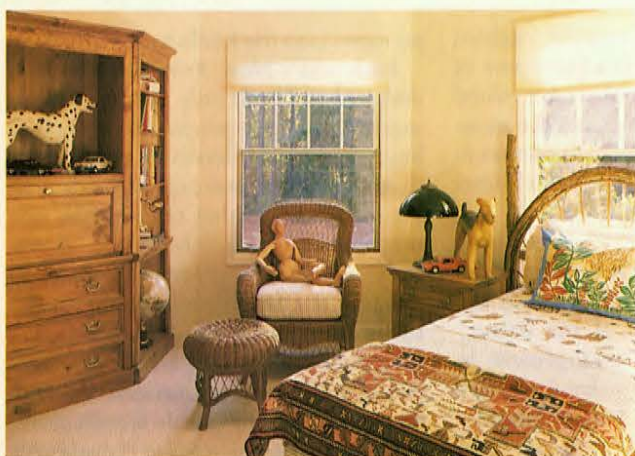


Loft overlooking the kitchen has its own balcony. Though traditional in spirit, furniture is a lighthearted, unorthodox mix of mahogany, wicker and pickled pine.



SHEETS BY WAMSUTTA

In the girl's room, neutral checks and stripes mix with a lacy "bedspread"—actually a tablecloth—and periwinkle sheets for an atmosphere that's feminine but not cloying.



SHEETS BY GEAR FOR SPRINGS INDUSTRIES

The boy's bedroom uses the same translucent Hunter Douglas Duette window shades as the girl's, but in a simpler treatment. The wicker furnishings take rambunctious activities in stride.

A four-poster, wing chair and other antique reproductions, all by Pennsylvania House, give the master suite a timeless grace. Through doorway are double sink counter, toilet and walk-in closet. A short flight of steps (indicated by the brass railing) leads down to a Kohler whirlpool tub, which enjoys its own views out to the main deck.

CARPETING BY ATLAS CARPET MILLS,
TREATED WITH 3M SCOTCHGARD



Every room has outdoor access.



DESIGNS

A close look at inventive solutions and decorative

The 1990 New American Home (shown above) features innovative designs and materials that are affordable and functional. On these pages are the products and creative designs that make this the home of the '90s.

An interesting twist to a garden room: enclosed by a Four Seasons Greenhouse Window is a potting area made for the serious green thumb. It's equipped with overhead hooks for hanging plants, a work counter and several lower cabinets that offer lots of storage space. The generous light keeps plants thriving.



POTTING AREA



HOME MANAGER

The Home Manager by Unity Systems controls the house's lighting and security system whether the occupants are at home or on the road.

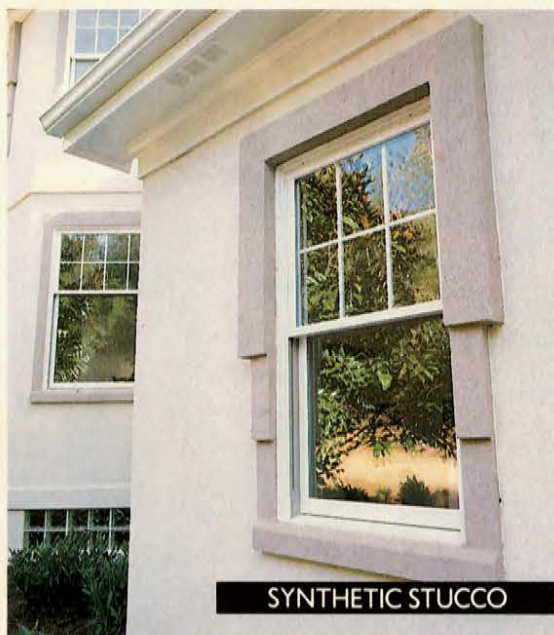
Massachusetts architect Claude Miquelle and his associates outlined the basement with Pittsburgh-Corning glass block to visually lift the house from the ground—especially when lit from inside at night—and to let ample daylight into the lower level.



BASEMENT GLASS BLOCK

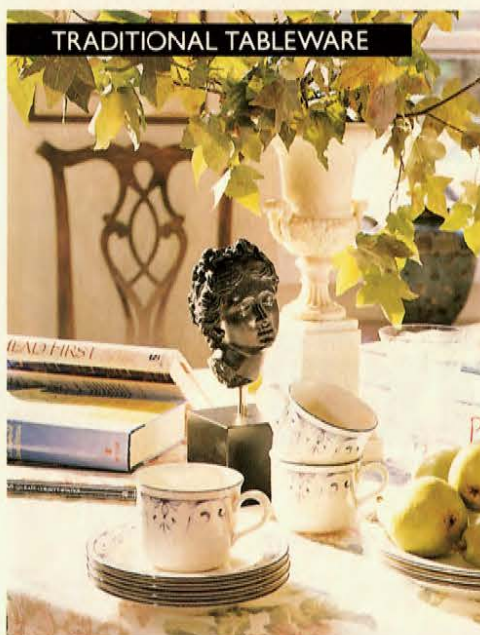
& DETAILS

treatments from the **New American Home** • by Roxanne Youssef

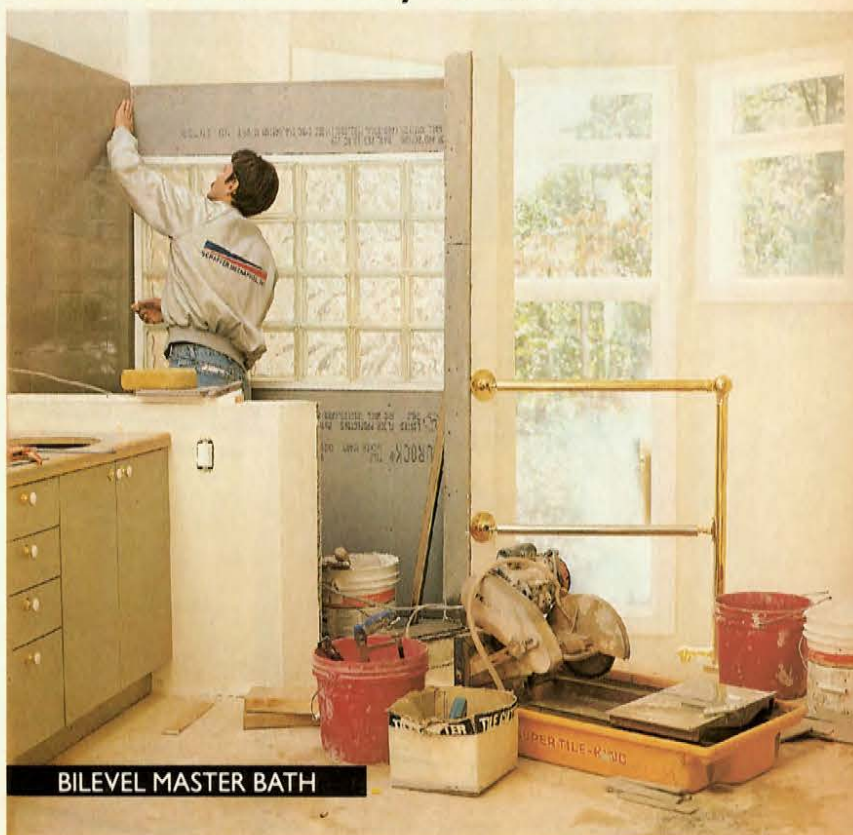


SYNTHETIC STUCCO

Applied to the exterior walls and window trim, a synthetic stucco called Dryvit, which is more pliable than real stucco, allows for easy maintenance and durability.



The dining room is appointed with Lenox's "Country Blue China Stone" and coordinating glasses. The elegant china pattern suits the home's traditional decor. Table and chairs are from Pennsylvania House.



BILEVEL MASTER BATH

American Olean tiles are added to the windowed shower of the two-level master bathroom. The vanity, shower and dressing area are on the same level as the bedroom itself, while the whirlpool tub is a few steps down.



HOT WATER HEAT

The Aqua Therm heating system by First Co. eliminates the need for a furnace: It warms the house, efficiently and economically, with heat borrowed from the hot water heater. The space-saving system is compatible with all standard water heaters.

● For further information, see Buying Guide on page 94.



KITCHENS

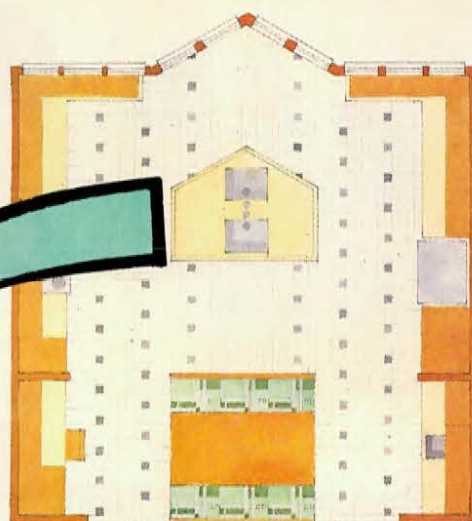
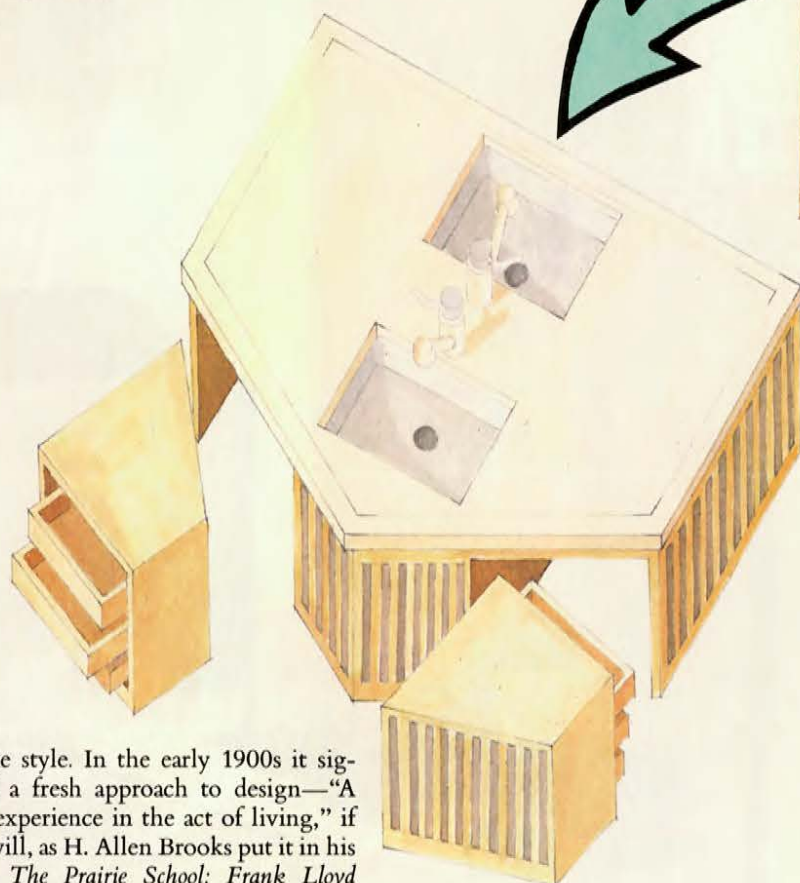
Prairie Spirit

With a nod to the Prairie School architecture of the early 1900s, here is a kitchen with the style and convenience to take us right through the end of the 20th century.



High-backed benches obscure any unfinished cleanup in the rest of the kitchen while creating a cozy, nooklike eating spot.

The island's slatted-front rolling carts fit neatly beneath the limestone countertop. Pull them out to reveal sliding oak-and-rattan baskets on the opposite side—the perfect place for storing fruits and vegetables as well as canning supplies. Wheel a cart to another part of the kitchen for added work space there, then pull a chair up to the island for comfortable seated food preparation.



One of the primary goals — and successes — of the style was to create homes with a sense of spaciousness that belies their actual size.

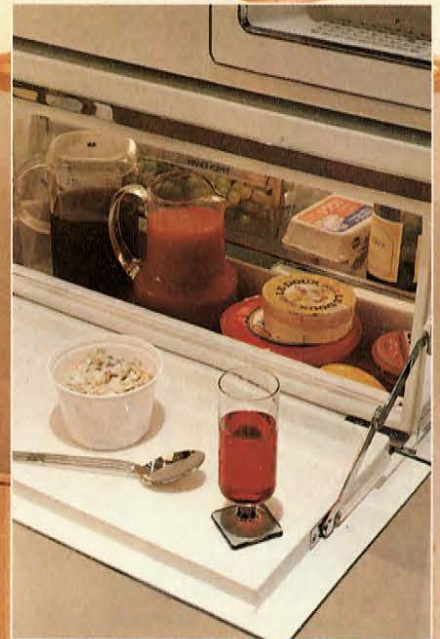
Prairie style. In the early 1900s it signaled a fresh approach to design—"A new experience in the act of living," if you will, as H. Allen Brooks put it in his book *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries*. Ninety years later, the basic tenets of the movement—a respect for materials and a desire to simplify life through design—are as valid as they were in the days of Louis Sullivan and Wright.

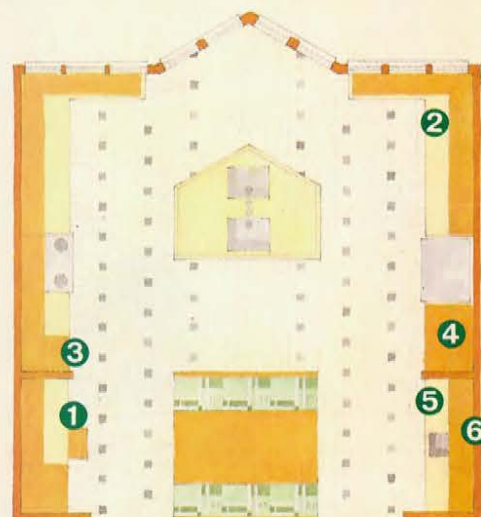
It's not surprising, then, that when HOME magazine teamed up with the designers at General Electric Appliances and the National Association of Home Builders Women's Council, the group unanimously decided to inject a bit of Prairie-style panache into their kitchen collaboration. One of the primary goals—and successes—of that architectural style was to create homes with a sense of spaciousness that belies their actual size. With today's sky-high land and building costs resulting in smaller homes, it's an idea whose time has come—again.

The limestone-topped island with dual sinks and dishwashers is the central prep and cleanup area in this 400-



Green accents on a white tile floor echo the chevron shape of the island and leaded glass doors. Inset: the refrigerator features a handy "Take Out Counter"—a hinged, drop-down door that provides access to a special refrigerated snack compartment.





square-foot kitchen. The countertop's wide raised edge turns the entire island into a wet work area. Roll-out slatted carts have woven baskets for storing fruits, vegetables and canning supplies. Roll out a cart, pull up a chair and slice and dice from a seated position.

The home office area/entertainment center has room for audiovisual equipment as well as a computer, printer and combination phone, fax and answering machine. Adjacent to the eating nook, the configuration offers a convenient way to combine morning news and morning coffee. When not in use, the center disappears behind oak doors that match the kitchen cabinetry.

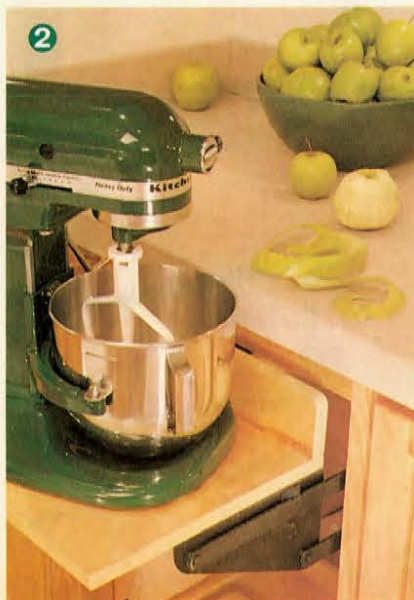
Opposite the home office is an area that serves as a sort of butler's pantry. Complete with wash-up sink, under-counter fridge and bottle storage, it acts as a service area between the kitchen and, presumably, an adjacent dining room. China and glassware are displayed here in leaded glass cabinets that echo the pattern of the kitchen's clerestory windows and glass doors.

Other touches—GE White On White appliances that simplify life, Frank Lloyd Wright-designed fabrics, Teco pottery and Roycroft tableware—complete the Prairie School picture. While the kitchen may not be just as Sullivan or Wright would have created it in the early 1900s, it combines their philosophies with the benefits of today's technology, tools and materials in a commonsense approach to the kitchen of the 1990s.

Floor plans of this kitchen are available for \$10 from the National Association of Home Builders Women's Council, 15th and M Sts. N.W., Washington, DC 20005, (202) 822-0433.



Top: Oak doors camouflage the entertainment center/home office when bill-paying is finished. **Above:** Arts and Crafts collectibles include Rookwood and Van Briggles tiles. **Right:** A pop-out mixer stand is a must for any enthusiastic baker.





3 To the left of the range, pull-out drawers are sturdy enough to hold the heaviest cast iron pots and pans.



4 Shallow drawers sandwiched between the refrigerator and butler's pantry keep linens neat and near the kitchen table.



5 In the butler's pantry, a month's supply of mineral water is stashed in this swing-out bottle storage cabinet.



Above: A break from limestone, the butler's pantry features an oak countertop. The compact under-counter fridge is also fronted with oak.

● For further information, see Buying Guide on page 94.

Produced and written by Kathryn Richer;
photographed by Langdon Clay

BATHS



Master Suite Complete

SCULPTURAL SHAPES
AND WONDERFUL WALLS
CREATE A MOOD OF
CONTEMPORARY ELEGANCE
IN THIS BEDROOM-BATHROOM
PAIRING.

Run the warm water, toss in some bubble bath and bask in the glow of this bathroom's understated glamour. Part of the long, narrow master suite featured on these four pages, the project was designed by June and Scott Brown of J. S. Brown Design for the California Showcase in Calabasas, California.

The Browns divided the 1,000-square-foot area into smaller, more intimate zones for sleeping, seating and bathing. A gray stonelike wallcovering wraps the entire space into a single coordinated package. Scott explains, "The room sort of rambled on forever but the color and texture pull it all together." Inspired by the room's radius corners, the Browns hung the wallcovering horizontally, with 1/2 inch of wall showing between panels to create a striped, streamlined effect. The motif is continued in the sitting area on a sandblasted glass fireplace screen with clear glass pinstripe.

Elsewhere in the bedroom, today's antiques com-



Pleated fabric shades diffuse daylight, bathing the room in a soft glow. Pediment-framed mirrors, about \$1,400 each, were designed by the Browns and coated in matte white lacquer. Toilet and bidet are behind closed doors on the wall opposite the sinks, as are his-and-her walk-in closets.



Above: The same polished 12-inch tiles that form the countertop add gleam to a large open dual-headed shower. A skid-resistant version of the tile forms the shower floor. Tile by Fiandre, from Italian Tile Council.



Left: In the bedroom, classical touches continue the tone set by the bath's pediment mirrors, while wood furnishings warm what might otherwise have been a cold palette. A pinstripe in the sandblasted glass fireplace screen echoes the wall treatment.

Below: The sitting area serves as a transition between the bedroom and the bathroom's vanity area. Costs for furnishings and accessories came to \$27,000.

bine with tomorrow's collectibles. "I like a contemporary background with fine antiques used minimally," notes Scott. "The suite serves as a serene background to which a couple can add a collection over time."

Back in the bath, details such as sculptural sinks by Kohler and shapely faucets from Altmans combine with custom pediment mirrors for a neoclassic nod to the past.

This master suite was part of the Metro house, designed for California Showcase 1989, a joint project of the South Coast and Southern California chapters of IFDA and the National Institute of Children's Environments, a chapter of the National Child Safety Council.

Produced and written by Kathryn Richer; photographed by Michael Garland

● For further information, see Buying Guide on page 94.



Resembling stone, the wall treatment is actually crumpled paper. The paper is first air-brushed in one shade of gray, then crushed and airbrushed a second shade of gray; finally it is smoothed and applied to the wall. Hung horizontally, the continuous rolls allow for seamless application. Approximate cost of the wallcovering for the suite: \$5,000.



The New Flow-Through Floor Plan

HOME predicts that opened-up living spaces will be a '90s staple

Efficiency. Comfort. Ease of movement. As we head into the 1990s, these have become prerequisites for home design in order to cope with smaller spaces and the changing demands of modern living.

For this Nantucket barn-style home, designed by Boston-based architect Chris Dallmus, such requirements go without saying. And nowhere are they more important than in the main living area, where a "flow-through" effect is achieved.

The use of timber-frame construction, an old style of barn architecture that is happily undergoing a revival, allowed Dallmus to keep the space open while also defining it—for as he insists, "It is essential to good space design that the circulation be well defined" regardless of the size of the house. Dallmus and timber-frame expert Tedd Benson used salvaged 100-year-old yellow pine for the

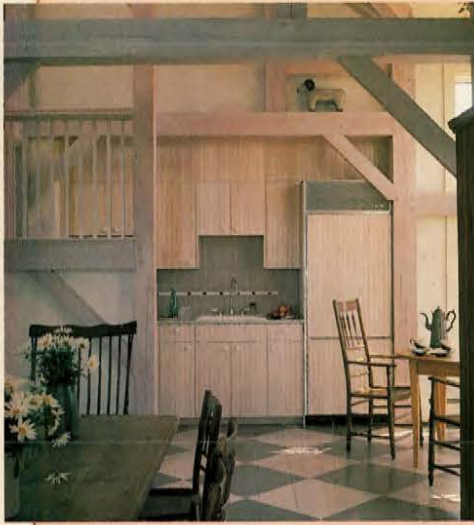
See
Home Work
page 73

Left: The outside pairs fieldstone with cedar shingles. **Right:** The complex post-and-beam frame helps define the open space. The painted floor is decorative yet still low maintenance.





The New Flow-Through Floor Plan



KITCHEN

ENTRY

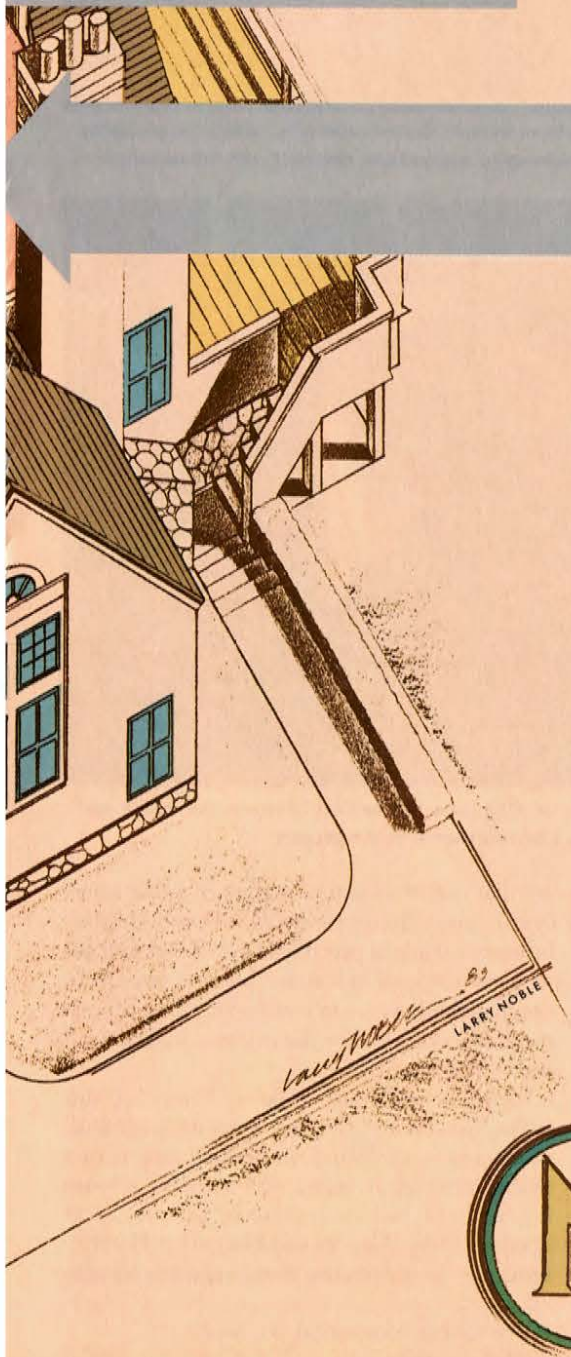




DINING ROOM



LIVING ROOM



KITCHEN

The flow-through effect evident in the main living area carries over to the kitchen, which is only partially hidden from view. The kitchen is designed for efficiency, with the major appliances and sink lined up along one wall. The two dining areas are meant to be separate but can easily be used together.

ENTRY

Dutch doors lead into the brick-floored main foyer, which serves as a showcase for the homeowner's antiques and gives a welcoming first impression of the house.

LIVING ROOM

The living room's mix of antiques and collectibles, all culled from the island, gives the space a distinct personality. Fieldstone, used for the fireplace, also appears on the house's exterior.

DINING ROOM

The sofa functions as a divider between living and dining areas. Large whitewashed beams also help define space, without hampering circulation or closing off the rooms.





Bedroom cabinet offers colorful space for television, VCR or personal items. Walls have been treated to appear textured.



Bathroom features beaded-board cabinetry, which compensates for wood's tendency to expand and contract with the weather.



As bedrooms become more a place of escape, they will offer features such as reading areas and this personal patio.



Outdoor shower maintains interaction between the home and the outdoors, a central theme of the project.

frame, whitewashed with a Minwax stain to reflect light and heighten the sense of space. Carefully planned furniture configurations help determine where "rooms" begin and end.

The furniture and large beams stand in for walls, which are noticeably absent. Even the kitchen, designed for efficiency with all major appliances along one wall, is only partially obscured from the dining area. Dallmus calls this the "great hall" approach, with a living area that creates "a celebration of community."

Casual by nature, the great hall concept is oriented to socializing. Privacy really can't be achieved, says Dallmus, "unless you seek it out." That search usually ends in the bedrooms. They offer a place of retreat when needed, with such amenities as reading nooks, desks and access to small patios and other outside areas.

Architect Chris Dallmus:
"The plan is very tight."



Dallmus notes that special attention was given to the interplay between interior and exterior elements. The interior timber framing continues outside as part of the porch that extends over the garage; New England fieldstone, brought over from the mainland owing to Nantucket's lack of such materials, was used for the exterior walls as well as the fireplace.

Probably the most striking feature of this home, however, is the way it harmonizes with its environment. Windows abound (one corner of the house has an entire wall of them), providing sunlight and an unfettered perspective of gently sloping hillsides and Nantucket Harbor.

Written by Brent Anderson; photographed by Bill Stites

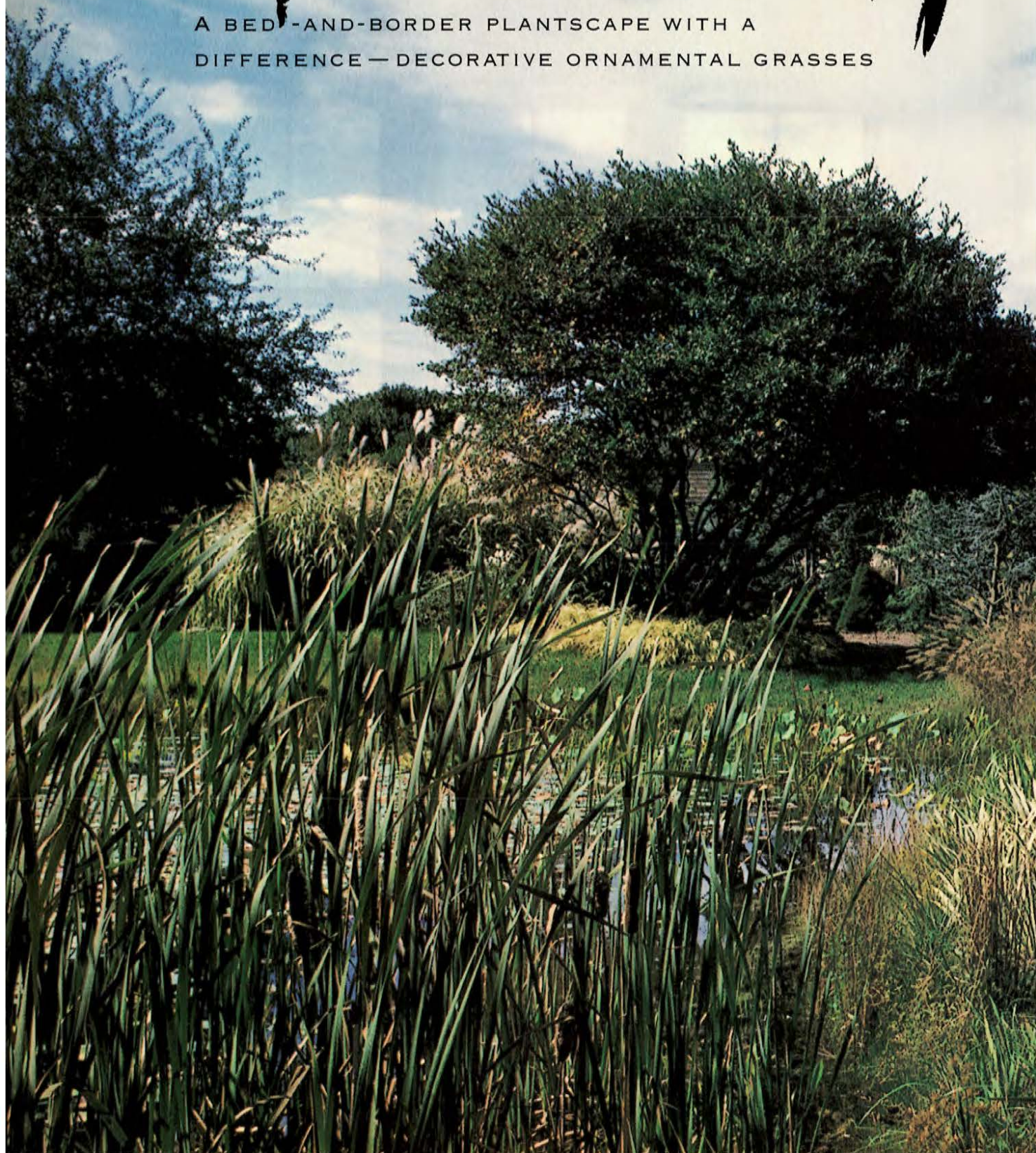
● For further information, see Buying Guide on page 94.



Dramatic windows have plank-and-frame casings, giving a deep projection and strong shadows. Channels were routed in the support beams to keep the low- and standard-voltage track lighting flush and unobtrusive.

a Garden of Grass

A BED-AND-BORDER PLANTSCAPE WITH A
DIFFERENCE — DECORATIVE ORNAMENTAL GRASSES



asls

To many people who grew up in the suburbs, particularly in the western states, “ornamental grass” is synonymous with Pampas grass, blithely taking up space along the hillsides of tract housing developments. Not exactly an eyesore, but hardly compelling.

The past few years have seen that perception change drastically, and now the versatility and graceful beauty of ornamental grasses are making them the material of choice for many gardeners.



ORNAMENTAL GRASSES OFFER BEAUTY WITH LITTLE CARE.

C

lockwise from top
left: Chinese pennisetum (*P. alopecuroides*) is handsome with fall-flowering perennials. Pennisetum caudatum shows its plumes in October. Grasses for the pesticide-free garden were chosen for resistance to insect attack, as well as beauty. The graceful shapes of ornamental grasses work well in groups or as specimen plantings.

One reason for the great appeal of grasses is their hardiness. Another is their ability to add form to a garden in any season; a dusting of snow makes them magical.

Owned by David and Joan Seeler, proprietors of The Bayberry Nursery on Long Island, this garden mixes grasses with perennials to give the impression of an English garden while avoiding its considerable maintenance requirements. "The shapes and textures of grasses make them perfect for beds and borders," notes Mario Montez, the nursery's manager. "They can be arranged just like perennials, with similar massings."

The garden was designed to be at its best in late summer through fall, with many of the grasses pluming from July to September. Perennial accents like black-eyed Susan (*Rudbeckia*) and Montauk daisy (*Chrysanthemum japonicum*) add color and contrast.

Produced by Charles Riley; written by Deborah J. Ely; photographed by David Phelps

● For further information, see Buying Guide, page 94.

SOME GRASSES TO TRY IN YOUR OWN GARDEN

Common Rush (*Juncus effusus*): Used by the Japanese to make tatami mats, this moisture lover is ideal for the edges of water gardens. Zone 3.

Pampas Grass (*Cortaderia Selloana*): This old favorite grows to an impressive height (8 to 12 feet) but requires special winter care in areas colder than Zone 8.

Pendulous Sedge Grass (*Carex pendula*): Evergreen above Zone 5. Loves partial to heavy shade and moist soil.

Tufted Hair Grass (*Deschampsia caespitosa*): Masses of its panicles

make lovely arrangements. Zones 4 to 9.

Blue Fescue (*Festuca ovina* 'Glauc'): A low-growing plant with lovely silver-blue foliage. Blue Fescue works well in rock and perennial gardens. Zones 4 to 9.

Zebra Grass (*Miscanthus sinensis* 'Zebrinus'): Its variegated leaves make a striking accent. Zones 4 to 9.

Australian Fountain Grass (*Pennisetum alopecuroides*): This late-pluming plant adds interest to the garden well into winter. Zones 4 to 9.



T

his dovecote, created by artist Michael Ence, serves both ornamental and practical purposes. One side opens to reveal a toolshed, convenient for garden rakes and spades. Behind it lie plantings of dwarf fountain grass (*Pennisetum alopecuroides hamlen*).

Reworking the Ranch

This '50s house in Connecticut got a little bigger... and a whole lot better



Realtors wouldn't even show interior designer Susan Lyle and her husband Clint Rodenberg this ranch. "We walked in on our own and said, 'This is a mess,'" admits Susan. What drove them back was the house's affordable price and its proximity to prime Connecticut beach. "I remember thinking when we bought it, 'Don't get carried away. You can decorate to make this house charming.' But the moment we owned it, I knew that we had real work ahead of us."

- ① **Building the 600-square-foot master suite on what was the garage foundation — and opting for a future carport — knocked off \$65,000.**
- ② **Full-length, UV-coated Marvin bay windows extend the living room 2 feet.**
- ③ **The new 150-square-foot kitchen boasts skylights and a cathedral ceiling.**

The garage and the cars parked out front obliterated what minor charms the house had. Windows were too small, ceilings claustrophobic. Initially, Susan wanted to add a second-story master suite, new kitchen, library and dining room—but finding that the tab would come to \$250,000, she decided to work with what she had, adopting a "Keep it simple" motto and a \$150,000 budget. Still, the remodeled ranch rises—figuratively, at least—above its innate flaws.

The House



Susan Lyle and her husband Clint Rodenberg bought this nondescript 1,200-square-foot, two-bedroom ranch (far left) last February. In eight months—working with architect David Stanton and Karamar Builders—they turned it into a livable 2,200-square-foot second home (top). Bay windows (\$10,000 the pair, installed) add dimension to the living room (center and right).



See
Home Work
page 78

- ① Beaded tongue-and-groove batten board (\$1.25 per foot) adds cottage coziness.
- ② Mildew-resistant fabric and gutsy color rejuvenate the neglected furniture that came with the house.
- ③ Original brick floors lend the porch a durable, rustic style.

The spirited screened porch (above) draws its strength from one resolute and zingy fabric—Brunschwig & Fils' "Les Touches" cotton-and-linen cheetah print. Spicy Thai and Southwestern pillows, an heirloom cobbler's bench and wicker re-furnished in tomato red and black contribute to the porch's handsomeness. Susan Lyle (right) searched for samples to carry out her theme: a beachy cottage home where furniture's just family.



The Porch



The screened porch went from shoddy to substantial with the addition of milled yellow pine wainscoting and the removal of three layers of dilapidated shingles from its roof. In the process of reviving the ranch, the porch and front yard became ad hoc, open-air workrooms—and rain, while a boon to the local reservoirs, impeded construction by more than three weeks.



The living room is comfortable enough to lounge in, sophisticated enough to entertain in. Susan recovered the sofa and wing chairs left by previous owners (shown below in their "before" state). These pieces, coupled with heirloom pieces of her own, form a setting rich in memories. "The trunk was my grandmother's. It sat in front of the windows with that very lamp on it, always covered with magazines, always a warm part of the house." A round table separates the two seating areas and deemphasizes the room's narrowness.

- ① Decorative artist Michael Murphy painted the fireplace and anteroom doors to highlight the middle of the room, minimizing its long, skinny proportions.
- ② Patterson, Flynn & Martin's "Seagrass" sisal carpet gives the room a subtle, warm texture.
- ③ Aluminum sliders were replaced with Marvin Windows' French doors (about \$1,600).

Combining neutral color (Brunschwig & Fils' crisp chintz on wing chairs) and natural fabrics (Hinson & Co.'s textured linen on the sofa) results in a polished yet beachy style. Adding levity are Rose Cummings's urbane and luxurious brown-and-beige chintz on pillows and ottoman, juxtaposed with Hines & Co.'s sherbet stripe. Consoles made from iron fences lend sophistication, as do the simple lines of the coffee table (above) and a classic leather drum (used as an end table, opposite). Lyle Rodenberg, 12, leans on new anteroom doors, designed to downplay the fact that spare bedrooms open onto the living room.

The Living Room



New bay windows ease the "bowling alley" proportions of the 24'x11' living room (shown before at left). The windows also add light and architectural drama, and create two comfortable seating areas flanking the fireplace. The 8-foot ceiling—which made the room seem even longer and skinnier—was opened to reveal the house's pitched roof, now covered with whitewashed batten board. Ceiling work was \$6,000.





White-painted cabinets keep abreast of cottage style. Youthful and crisp, Country Floors' green-and-white minicheck tile (on the backsplash above) and Hastings "Tortora" indoor/outdoor terra-cotta floor tile freshen the theme. GE's down-draft cooktop makes a hood unnecessary; its modern disk burners give cooking a kick. Bay windows bump out to accommodate a 6-foot pine dining table (left) and six Tropi-Cal woven green-and-beige leather chairs.

- ① Jay Rambo Co. cabinets (\$12,000) add a stylish touch to the kitchen.
- ② Kohler's Epicure faucet has a pushbutton nozzle.
- ③ Counter material is Fountainhead by Nevamar, in architectural white.
- ④ GE's Monogram 24-inch refrigerator aligns with cabinet fronts.

The Kitchen

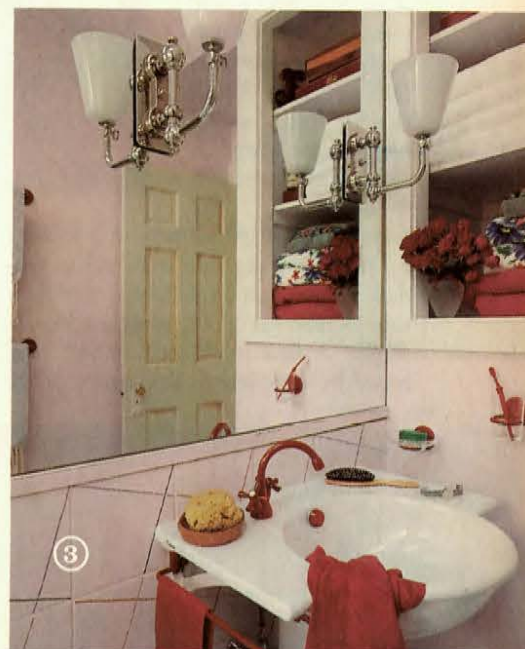


The original galley kitchen (left) saw the light with a cathedral ceiling, skylights and a 12-foot extension with bay windows (\$15,000 in construction costs; \$35,000 with cabinets and appliances). Karamar Builders' crew (center) installs new kitchen cabinets in the bar area opposite the U-shaped work center (pictured above).



"One of my best buys was Porcher's 'Sapho' pedestal sink," notes Susan. "It costs \$508 and comes with the faucet and towel bars." She replaced a tiny sink that would be more at home in a public restroom or a dark corner of a dentist's office.

Chunky reproduction lights from Ann Morris and open shelves for towels inspire a fun, informal beach house atmosphere.



"There are two types of contractors," notes Susan, "the small guy—for whom a project like this is very large—and spec builders who have the experience, but may not be willing to expand aesthetically; trimwork would be minimal and cabinets and floors would be chosen based on what they could get a deal on. So I gave the little guys a crack at the job, realizing that they wouldn't just paste it together; they had a lot of their own good ideas."

Originally, recalls Susan, the kitchen ceiling was going to remain at 8 feet. The builder called during the framing stage, with the kitchen open to the sky, and said, "We're having lunch in what will be the kitchen and you have to have a cathedral ceiling in here." Over the phone Susan agreed, and decided to add skylights to take advantage of southern light. Together they also devised a way to revive the second bathroom without changing its dimensions.

- ① Porcher's Véneto toilet (\$595) conserves water with each 1.5-gallon flush.
- ② Anchoring the room are Hastings's blue 4"x4" tiles (on floor and tub apron) and Osborne & Little's lavender fabric shower curtain.
- ③ Hastings's "INTuizione" tiles and Ginger USA's red caddy and towel bars add dashes of sprightly color.

The Master Bathroom

The configuration of the original bathroom—which had linoleum on the floor, a tiny mirror sans medicine cabinet and only Sheetrock on the walls (near right)—didn't change. Workers (center) peaked the ceiling, adding a skylight and Marvin's 3-foot round window for a dramatic difference. The plumbing wasn't moved, but a new tub, toilet and sink gave the bath a new fix on life.



Oriental fishing scenes in blue, walls of palest pink, and the pastels of a Portuguese rag rug keep the master bedroom soft and light. Painted mottoes put the room on the other side of serious. "I wanted to keep it fun," says Susan. "We live in New York and get churned up about work—we're all workaholics in New York—and with this house the idea was, 'Let's get it back in perspective, let's relax.'" With this in mind, subtle patterns are mixed in controlled doses. Dimension—in the form of a recessed gable with a painted-on midnight sky, and a Palladian window capping an angled wall that flows into a cathedral ceiling—slyly adds substance. A faux marble columned headboard by artist Mario Rodriguez (\$700)



marries the bed to the peak. The curly maple dropleaf table belonged to Susan's great-grandmother, and the bench to her grandmother; both evoke family ties. A lamp base filled with seashells, a needlepoint pillow of a ship tossed at sea and sand-colored carpeting keep the beach metaphor afloat. Cushiony chairs and a daybed ease the bedroom into sitting room status—a welcoming place for Clint and Susan to take occasional vacations from parenthood.

Produced and written by Deborah Smith-Sugarman; project assistant April Kirschner; photographed by Judith Watts; styled by Michael Foster

● For further information, see Buying Guide on page 94.

- ① Side walls at 45-degree angles meeting a cathedral ceiling build on the scale of the Palladian and bay windows (\$10,000 for construction and windows).
- ② The angles of the gabled dormer window (\$3,000 for labor and materials) intersect the room's 16-foot cathedral ceiling.

Right: Restful without being wearying, Osborne & Little's blue "Fishing Scene" and lavender "Stipple" capture the spirit of the moment. Below left: Susan slipped Hoh Designs' tropical tile into an otherwise simple master bathroom. Kohler's "Hexsign" vanity sinks (\$177) repeat bay window facets; the cast iron "steeping tub" (\$3,460) retains heat in its 20-inch depth. Below: An antique mirror complements prized vanity possessions.



The Master Bedroom



To keep the 16'x16' master bedroom (in the \$50,000 new wing) from acting square, architect David Stanton angled the walls to create the impression of a walk-in bay window (left) and revealed the gabled dormer's ceiling (center). Artist Michael Murphy and Susan (right) matched decorative paint colors to fabric swatches.

LIFE IS JUST A BOWL OF CHERRIES

LIFE'S TOO MYSTERIOUS



2



GREAT IDEAS FOR REMODELING & DECORATING YOUR HOME



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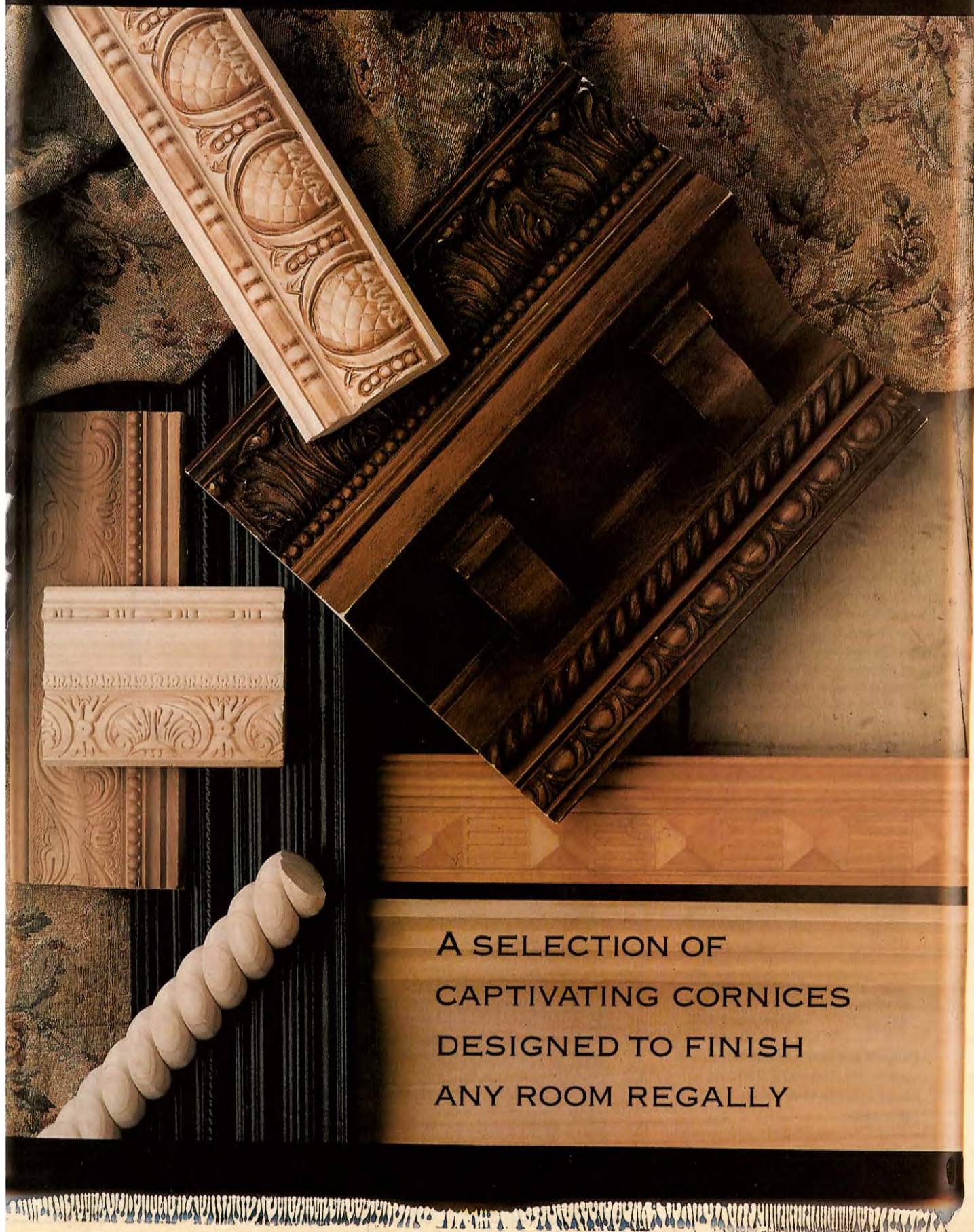
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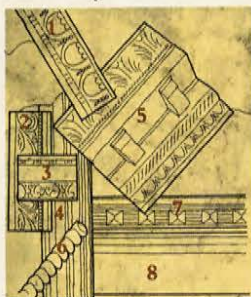
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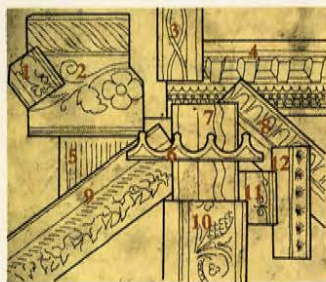


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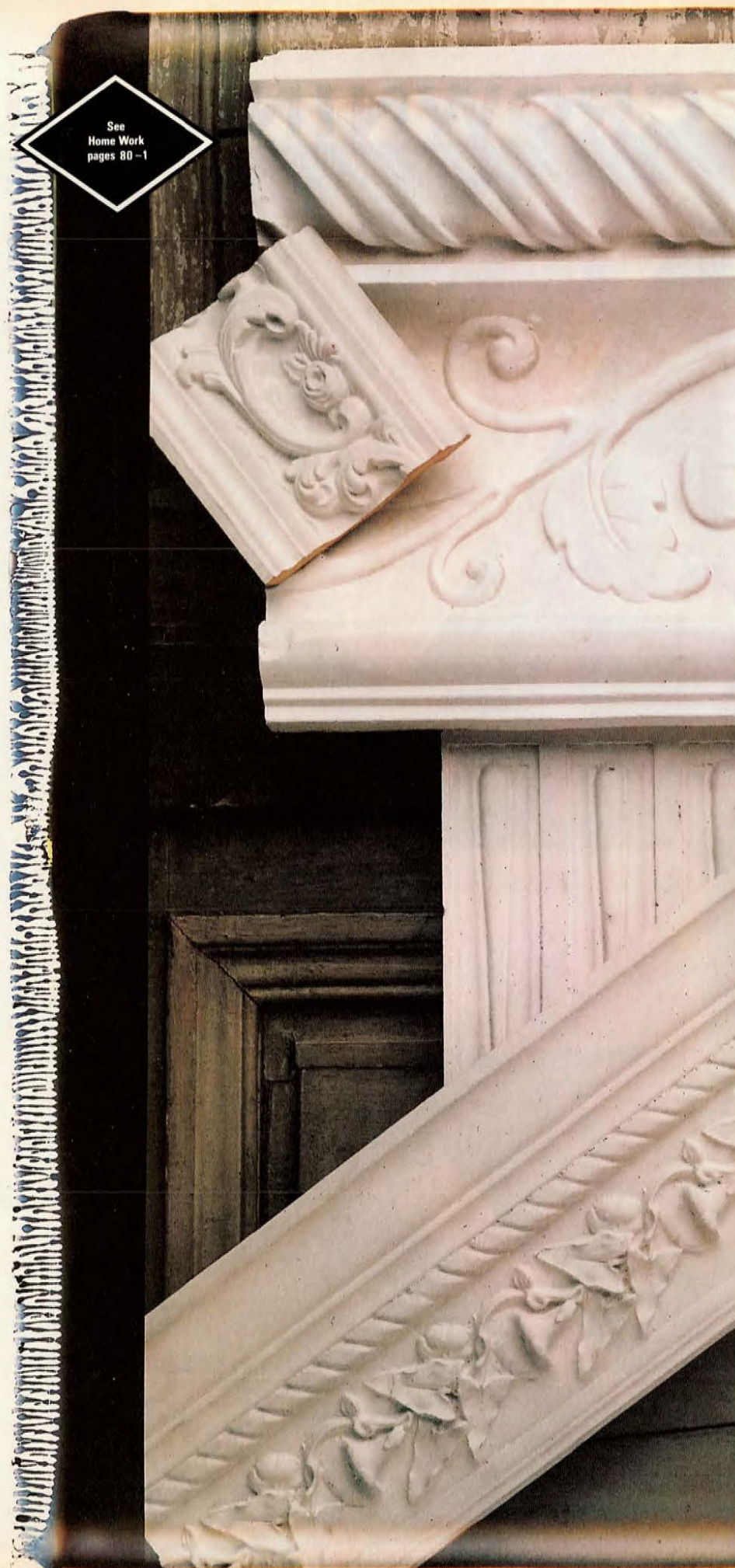
1 "Old English" #C201, of high-density polyurethane, \$51.41/6'6" length, from Hampton Decor. 2 #B2-25112, of cast plaster, \$25/linear ft., through architects and designers from Designer Resource. 3 "Federal" #505, of cast plaster, \$8.50/ft., from Architectural Sculpture. 4 "Kensington" #11090, of Permacast composition, \$16.50/ft., from Architectural Masterworks. 5 #B1-9697, of cast plaster, \$19.80/ft., through architects and designers from Designer Resource. 6 "Gothic" #500, of cast plaster, \$8/ft., from Architectural Sculpture. 7 "Ballroom" #422, of cast plaster, \$8.03/ft., by Dura Cornice, through architects and designers from Designer Resource. 8 "Egg and Dart" #11010, of Permacast composition, \$5.85/ft., from Architectural Masterworks. 9 "Morning Glory" #11060 of Permacast composition, \$6.25/ft., from Architectural Masterworks. 10 "Peapod and Vine" #19220, of high-density polyurethane, \$18.95/ft., from Focal Point. 11 "Parlor" #445, of cast plaster, \$7.22/ft., by Dura Cornice, through architects and designers from Designer Resource. 12 "Seascape" #14060, of high density-polyurethane, \$5.65/ft., from Focal Point.



**Produced and written by Carol A. Crotta;
researched by Catherine L. Gottlieb;
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● For further information, see Buying Guide on page 94.

See
Home Work
pages 88-91

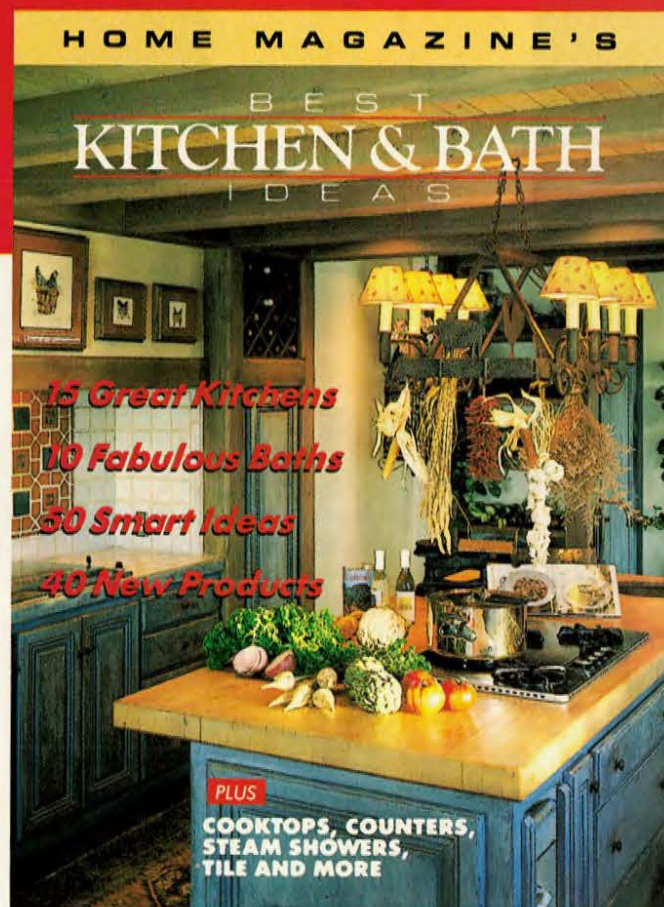




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Home Work

The
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THE ART OF TIMBER FRAMING

An expert in timber craftsmanship shares the wisdom of this timeless building technique

by Tedd Benson

INSIDE

73
The Art of Timber Framing

74
How to Inspect a New Builder Home

78
Biting Off More than You Can Build

79
Innovations from the New American Home

80
Weekender: Installing Molding

82
Homoculture: How to Read a Floor Plan

84
Home Almanac: Tips, Glossaries and Other Essential Miscellanies

86
Case In Point: Design Diagnosis

88
The Next Step: Information about How to Get Information

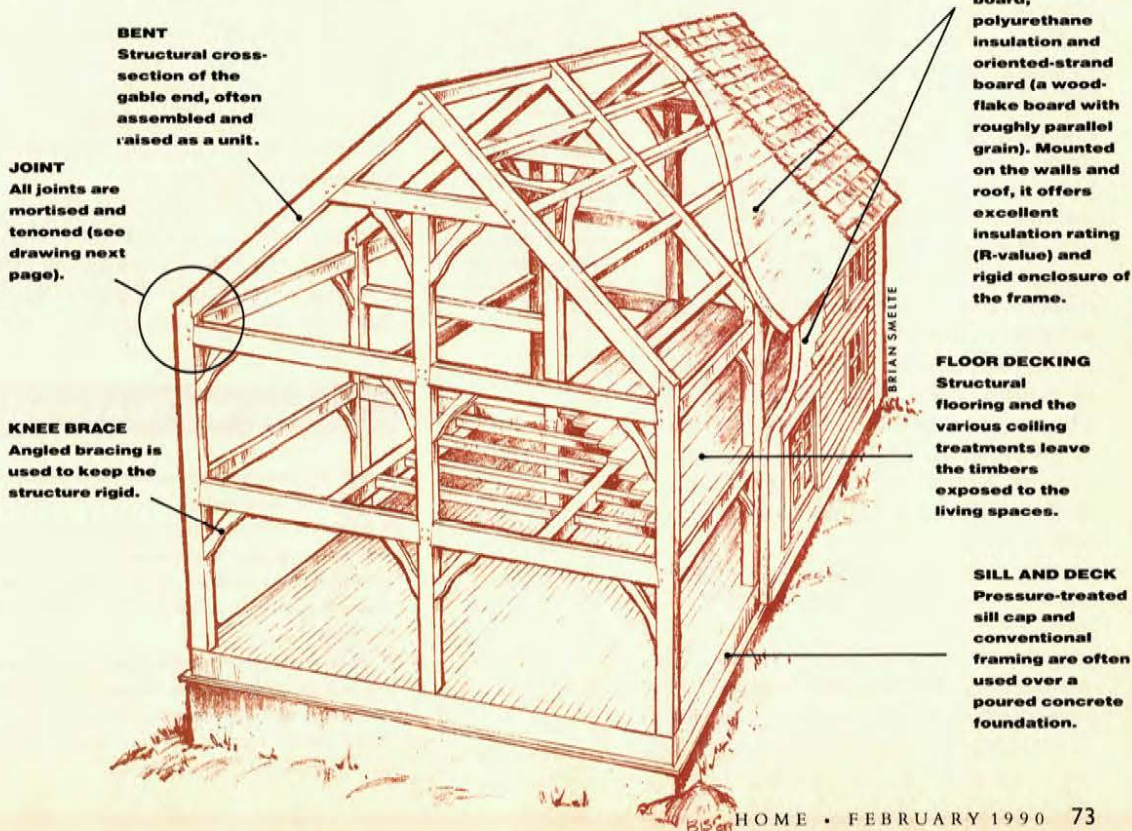
92
On Site with Mike McClintock: The Chicken Comes First, Then the Eggs

If you have any questions, comments or advice, write to "Home Work," c/o HOME magazine. We want to hear from you.

once tried to conquer a timber frame but lost. A few years back, in pursuit of timbers for the construction of my shop, I challenged an old barn with these lethal weapons: a four-wheel-drive truck and cables for pulling, a chainsaw for cutting. Stripped of sheathing and roof, it faced me naked: just a 50'x80' web of timbers connected with ancient wooden joinery. I was mentally prepared for an easy match. But after first trying to yank out several supporting columns (thinking the whole thing would collapse), then going into the frame and cutting the diagonal braces with a chainsaw (achieving only a slight tilt), then trying to pull the whole thing down with my truck (I dug trenches with my tires), and more cutting and more pulling, I eventually got my timber. But it never gave up, never lay down for me. The barn won, and I was convinced. I've been building timber frames every since.

Quite likely, you already have some familiarity with timber-frame buildings, especially if you've been east of the Mississippi. Until 1850, nearly every wood-frame building contained a remarkable skeleton—a trusswork of massive timbers joined together with meticulously handcrafted wooden connections called a timber frame.

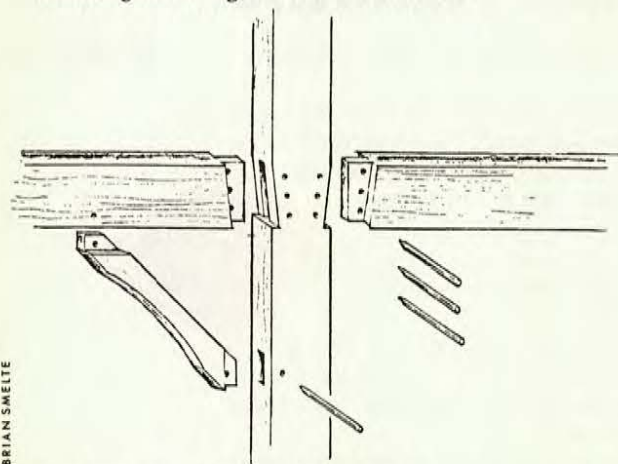
See
feature article
page 50



Since then, some frames have been disguised by plaster, a trend during the Victorian era. But hundreds of thousands of timber-frame houses, barns, town halls and churches have survived. Many have become architectural treasures.

I was drawn to timber framing because I became convinced that it is simply the best way to make a building out of wood. Its durability and tenacity are without question. It requires special skills and patience, simple tools used with precision.

This ancient craft, with its celebration of craftsmanship and wood, has been experiencing an enthusiastic revival in the past 15 years. In the modern timber frame, a sheathing and a rigid insulation sandwich



called a "stress-skin panel" is used, leaving the elegant beamwork completely revealed to the interior. The result: structural skeleton, space definition and decoration. It is like living inside a large piece of furniture.

Though today's frame is similar to its historical archetype, the rest of the house is very different. The rigid insulation surrounding the modern frame makes the house energy efficient and comfortable. Large expanses of glass between the widely spaced timbers bring in heat and light. Instead of having numerous spaces divided by partitions, most architects opt to let the timbers serve as space definition, dispensing with walls where possible and creating a sense of volume. The result: soaring, light-filled spaces with dramatic ceilings. The modern timber-frame house is an echo of its proud ancestor: It brings warmth, comfort, beauty and durability for today, with ambitions to be tomorrow's architectural treasure.

For more information, call the Timber Framers Guild of North America, (603) 357-1706.

Tedd Benson, owner of Benson Woodworking in New Hampshire, has built more than 200 timber-frame homes. He is also an author, with his latest volume entitled *The Timber-Frame Home* (see review in "The Next Step").

Almost all timber joints are variations of the simple mortise and tenon. A mortise is a slot or hole cut into a timber and the tenon is the tongue, or projection, cut from the mating timber. When the joint is assembled, it is secured with a wooden peg. No metal is used.

INSPECTING A NEW BUILDER HOME

Even new homes may have hidden problems. Here's how you can make a quick quality check, then team up with a house inspector for a closer look.

by Don Vandervort

Recently a friend seemed startled when I suggested he might want to do something a bit more than "kick the tires" of a new builder home he intended to buy. I suggested we walk through it together and—if he liked what we found—he should have a house inspector give it a thorough checkup.

He shook his head at the thought of one more expense and pointed out that everything was new and that the house had been inspected and cleared by the county building department. I reminded him that this house was going to cost him his life savings plus most of his paycheck for the next 30 years. He relented and asked me to find a good inspector.

So I called Jeffrey Charloff, a building inspector and licensed civil engineer in Calabasas, California. Jeff makes his living crawling beneath the homes of people like Ronald Reagan, Dustin Hoffman, and Barbra Streisand. He knows house inspecting.

First, there are many indicators of quality that can reveal themselves to the sharp-eyed buyer. Compiled from my talks with Jeff on what a house inspector would look for in an investigation, the illustration to the right lists some pointers that should make your initial walk-through both easy and informative.

Then review the brief list of questions that you should be sure to ask your builder before closing the deal.

Finally, you'll find some tips on hiring an inspector. It is essential to have that all-important final report in hand, and that's what the pros are for.

QUESTIONS TO ASK YOUR BUILDER

- Is the property on septic or sewers? Are sewers planned, and if so, what expense will this entail?
- Do approved house plans correspond with the actual structure? You'll need final, amended documents for any changes, extra permits for a pool or other similar amenities, and a certificate of occupancy. If possible, get copies of blueprints, landscape plans and any other design documents for future planning.
- What improvements and amenities are included in the purchase price? Those in question may be: landscaping, shrubbery, sprinklers, fencing, mailboxes, storm doors and screens, garage door openers, outdoor and indoor lighting fixtures, security system, intercom, furnace humidifier, washer/dryer and other appliances.

INSPECTOR SELECTOR: A GUIDE

HOME

Hiring a qualified house inspector is the surest way to discover a home's not-so-obvious problems. Their responsibility is to crawl beneath the floors and squeeze through the attic. They give the buyer a complete report, and it isn't unusual for this report to contain about 50 items. The fee for this service generally runs from about \$200 to \$400. Walk through with the inspector; he or she won't mind, and it'll be a great education.

You can find house inspectors through the Yellow Pages or by contacting the American Society of Home Inspectors (ASHI) at 1010 Wisconsin Ave. N.W., Ste. 630, Washington, DC 20007. Nationally, 1,400 inspectors are members of this trade organization, which requires a minimum level of experience for membership.

Don Vandervort is a regular contributor to HOME.

10 THINGS TO INSPECT YOURSELF: A CHECKLIST

Assuming you've already investigated the community, schools and broader concerns, here are 10 clues for determining the home's overall quality before you commit to the cost of hiring an inspector:

KITCHEN & BATH FIXTURES.

Are sinks, toilets and tubs quality fixtures? Do they work properly? Is the water pressure good?



INSULATION. Look in the attic for insulation; remove a receptacle cover on a perimeter wall to check for wall insulation.

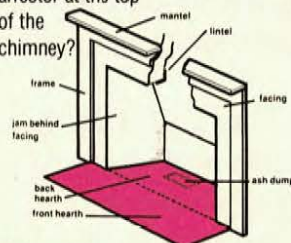


THE ROOF. Is the roof new and in good shape? Does it look neat and properly applied?

DETAILS. Do you see signs of quality workmanship in such finish details as moldings, tilework, hardware and paint?

FIREPLACES. Do they have screens or glass doors? (Doors are more efficient.) What

about dampers and log lighters? Is there a combustion vent that draws air from outside and a spark arrestor at the top of the chimney?



HEATING. Where is the furnace or heater located and what type is it? Are any rooms not heated? Do registers (vents or heat exchangers) look adequate for heating the spaces?

WATER CONTROL. Does the ground slope away from the base of the house? Will gutters, downspouts and drainage pipes carry excess water away from the house . . . or into the basement? Is there any evidence of water damage?



THE STRUCTURE. From a reasonably distant vantage point, look at the exterior of the house. Do the walls appear to be plumb and flat? From inside, are any walls bowed or not square at the corners? When you jump in the middle of the living room floor, does it flex or feel solid?



WATER HEATER, PLUMBING. Is the water heater gas or electric? (Gas is much more efficient.) Pipes leading from the water heater to fixtures should be copper.

ELECTRICAL SYSTEM. Are the number and locations of receptacles adequate to the needs of the house? Is the main circuit breaker marked at least 100 amps?





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BITING OFF MORE THAN YOU CAN BUILD

by Mike Brozda

When interior designer Susan Lyle and her husband Clint Rodenberg decided to remodel their 1945 ranch-style house in Madison, Connecticut, their original plan was to add a second story and a new wing. They also wanted to change the location of the kitchen and a bathroom. The remodeled house would have more than doubled in size from about 1,500 to 3,100 square feet.

When Susan sent the plans out to get competitive bids from contractors, however, she was hit by sticker shock. The estimates that came back ranged from one and a half times to nearly twice their \$150,000 budget for the project. So, literally, the couple went back to the drawing board.

Working with architect David Stanton, they redrew their plans, lopping off the second story and keeping the kitchen and bath in their original locations. Along the way, they discovered other effective cost-cutting measures. They scaled back the size of the additions (instead of 3,100 square feet, the house is now at about 2,300) and postponed some amenities such as air conditioning, which will be added later.

The Lyle/Rodenberg remodel is a classic case study. By comparing the original plans with the final (revised) plans, you can get a good idea of where and how they were able to keep their project within budget. Flexibility is the key. Some items, such as adding a second story or making major changes in heating, plumbing or electrical service, will almost always drive up the cost of a remodel substantially.

Other factors such as termite damage, foundation settling, or substandard existing construction are nearly impossible to detect before work begins, but will also significantly add to costs. In the Lyle/Rodenberg home, for example, the plans called for a new wing to be added over an existing septic tank and leach (drainage) field. While the old system worked, they decided that it would be less expensive to build a new system rather than dig up and relay the old one.

Also, check the going rates for materials and labor in your

area. Usually, through local real estate brokers, other homeowners, architects and contractors, you can arrive at a standard cost per square foot for remodeling. It's only a general indication, but it will prepare you. For instance, you may have thought your little community out in the country would provide less expensive services and materials than a town adjacent to a costly urban center. Yet perhaps having to ship materials from afar and bring in out-of-town experts will shoot your expectations through the roof. Susan Lyle suffered this shock and adjusted accordingly.

But more than the cost of materials or labor, a homeowner's enthusiasm to keep building can also drive up the price of a remodel. "People are very enthusiastic about their project," says Stanton. "As they see one area of the house improving, they are tempted to change other things, and every change has a ripple effect of higher costs, particularly when you're redoing kitchens and baths. It's much cheaper to make the changes on paper than when you're into the project." Do, however, consider all options. For example, Susan Lyle decided to add a pool after construction began, discovering that it was less costly to do so while the ground was torn up—rather than later when they'd have to replant.

Stanton explains that on the Lyle/Rodenberg house, even though the original design changed dramatically, the spirit and style of the architecture were preserved. "It is possible to shrink your dreams to fit your budget," he said.

The following are some of the cost-saving experiences encountered by the couple. They are by no means all-inclusive but should get you thinking. Take a moment to review these, and then follow up by consulting both a seasoned architect and a contractor—preferably one from your area.

1. **GOING OUT, NOT UP** allowed Lyle to work within the home's original roofline. Adding the master bedroom and bath and the children's bedrooms to a ground-level wing rather than a second story saved costlier second-story construction and possible foundation shoring.

2. **DON'T MOVE THE KITCHEN.** A major relocation

See
feature article
page 60

EXISTING HOUSE



EXISTING HOUSE layout was a typical '40s ranch, portions of which were designed for a bygone lifestyle. Yet Susan Lyle saw the tremendous potential for reshaping.

ORIGINAL PLAN



ORIGINAL PLAN called for adding a second story, library and dining room, and moving the kitchen closer to the garage. The house size would have increased from 1,500 to 3,100 square feet. However, the contractors' bids of \$250,000 exceeded the homeowners' \$150,000 budget.

of a kitchen's plumbing, electrical, heating and ventilating systems is costly. The same goes for moving bathrooms.

3. **APPLIANCES.** Top-of-the-line brands priced out at about \$12,500. Selective shopping, holding to necessary features and needs, can lower that range—though we don't advocate less than high quality. It lasts longer and serves you better.

4. **THE SEPTIC SYSTEM,** while good, would have to have been moved—it now sits unused under the kitchen. The homeowners found that it was less expensive to install a new system than to move the old one.

5. **AIR CONDITIONING.** Space was reserved for a system to be installed in the future, which saved money in the present.

6. **THE LIVING ROOM** gained a vaulted cathedral ceiling, which was easy and relatively inexpensive to build—just remove the old one all the way up to the roof joists.

7. **CHILDREN'S BEDROOMS** each gained a skylight but remained in their present positions, saving refiguring costs dramatically.

8. **DUMP FEES.** While demolition is a relatively minor cost in a remodel, the price of carting away debris continues to climb as landfill space becomes more scarce. On a major rebuild, it's not unusual to spend \$10,000 to \$20,000 in dump fees.

9. **RELANDSCAPING** may be as simple as sprinkling some new grass seed—or it could eat up 10 to 30 percent of your remodeling budget.

Mike Brozda is a freelance writer living in Los Gatos, California.

REVISED PLAN



REVISED PLAN adds a powder room, master bedroom and bath, a walk-in dressing closet and a dining area for a total of 2,300 square feet. Front bay windows add traditional character, while a pair of skylights in the bedrooms bring in lots of sunlight. And rather than add a second story, they replaced the low ceiling in the living room with a cathedral ceiling.

There are certain changes that will always increase the cost of a remodel dramatically. Being aware of these up front can help you keep your sights aimed correctly.

INNOVATIONS FROM THE NEW AMERICAN HOME

Four innovations from this year's showhouse

by Elizabeth Schmidt Ringwald



CORNER TOILET SAVES SPACE AND WATER

Perfect for a bathroom that is short on space, Eljer's triangular (and water-saving) toilet fits smartly into a corner of the New American Home's powder room. A wedge-shaped tank allows the perfect fit and angles the bowl away from walls, permitting easy maneuvering in tight spaces. (Triangle Watersaver Toilet by Eljer, 901 10th St., Plano, TX 75074)

ALUMINUM SLIDING DOORS WITH WOOD TRIM KIT

The prefinished aluminum sliding doors match the metal-framed windows on the exterior of the New American Home, but the interior moldings and trimmings have an emphasis on wood. To solve the problem, the Peachtree company's new Ariel sliding doors have a snap-on wood liner to provide that finished, wood look. The wood liner can then be painted or stained to a matching finish with the rest of the interior scheme. (Ariel Sliding Doors by Peachtree Windows and Doors. Call 1-800-447-4700 for local dealers and product literature.)

See feature article page 29



HOUSEWARMING WITH HELP FROM THE WATER HEATER

Taking advantage of your water heater's constant supply of hot water, the Aqua Therm furnace uses a closed copper pipe to carry water from the water heater into the furnace unit, where it warms the air. A heating coil in the unit brings the temperature up to 100–105°F. The still-warm water is returned to the water heater and the newly warmed air is circulated throughout the house using standard ducts and vents. Gas companies around the country have measured operating costs for the Aqua Therm at 20 percent less than conventional gas furnaces, 35 to 40 percent less than heat pump systems and 50 percent less than electric furnaces. (Aqua Therm by First Company, Sales and Marketing Dept., 8273 Moberly Ln., Dallas, TX 75227)

ROLLING CLOTHES RACK FOR TIGHT SPACES

Created by the company that invented retrieval systems for dry cleaners, The Closet Carousel is a pushbutton system available in 10 sizes for closets from 4'6" x 6' to 4'6" x 15'. In addition, baskets and shoe racks can be hung from the revolving rack. Each 3'6"-tall section holds up to 50 pounds, and the UL-listed Closet Carousel runs on standard household current. (The Closet Carousel by White Home Products Inc., 2401 Lake Park Dr., Atlanta, GA 30080)



MOLDING MAKEOVERS: HOW TO INSTALL INTERIOR TRIM

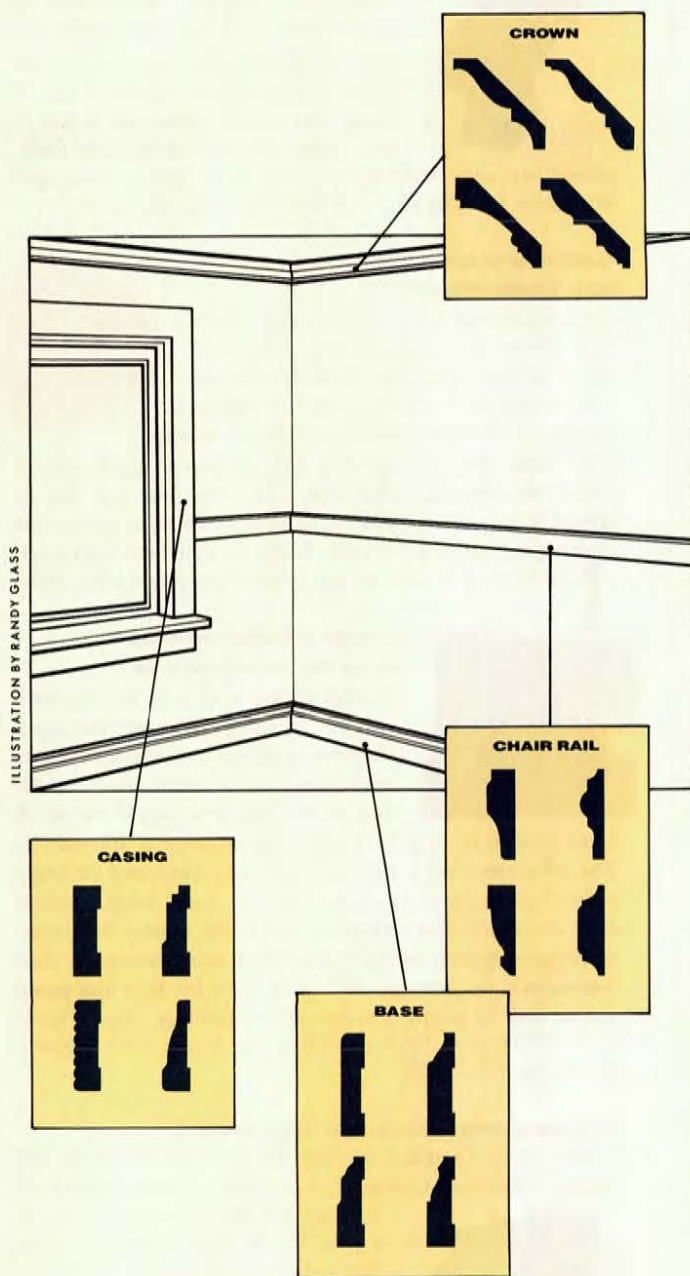


ILLUSTRATION BY RANDY GLASS

When trying to give a room polish, distinctive style and detail, one sure way to do it is to install decorative moldings. The article on page 69 shows a selection of the ornate, interesting crown moldings.

In addition to crown moldings, you can buy baseboard, chair rail, window and door casing and many other molding styles at lumberyards and molding and millwork shops. The illustration at left shows just a few basic types—including some pattern variations—and where they go in a room. Browsing through a molding dealer's selection is the best way to shop for styles. As you do this, be aware that you can combine several moldings to make a single large one—a complicated cornice molding, for example.

Moldings are priced by the lineal foot, ranging from about 15 cents for small, simple patterns to more than \$15 for ornate architectural styles. Paint-grade pine is much less expensive than oak and other hardwood moldings.

If you don't want to install moldings yourself, you can hire a finish carpenter (get referrals from a molding shop). But if you can handle a miter box and handsaw, you're likely to discover that installing moldings is relatively easy and very rewarding.

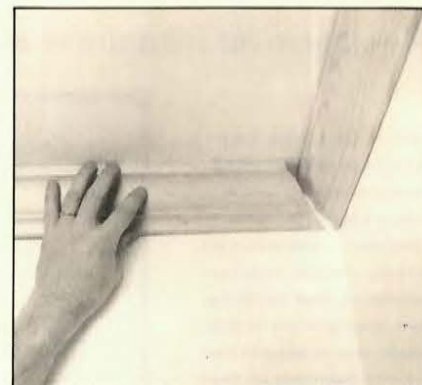
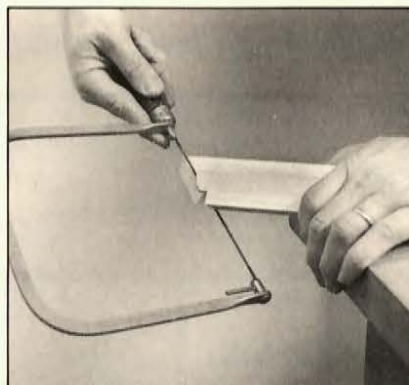
Tools and procedures

To cut and install moldings, you'll need a wooden miter box with a 10- or 11-point crosscut saw, coping saw, measuring tape, combination square, hammer, nailset and finishing tools such as paintbrush and sandpaper. If you have a lot of moldings to cut, you may find a power miter saw ("chop saw") fitted with a sharp, fine-toothed blade very helpful. These cost \$150 and up to purchase, but can be rented for \$20 a day or less.

If you'll be painting the moldings, your work can be a little less precise than if you intend to stain. Gaps and slight joint separations can be spackled and sanded prior to painting and you can—and should—run a bead of latex caulking compound along the joints between molding and walls or other surfaces. (You can only use spackling and caulking compounds if you intend to paint; on stained moldings, they receive the stain unevenly.)

For stained moldings, do the staining before installation. If you'll be painting walls, install and touch up stained moldings afterwards. Painted moldings should be primed with two coats of an oil- or alkyd-based primer before installation (tint the second coat of primer toward your final color). Fill and sand with 120-grit paper between coats, install moldings, paint walls if necessary and then add the final coat to moldings.

By Don Vandervort



PHOTOGRAPHY BY BRUCE BURE

TO COPE A MOLDING . . .

- 1** Prop crown molding in miter box, bottom edge upward. Note how block extends height of miter box and nails hold molding at proper angle. Miter cut will reveal molding's profile.
- 2** Using a coping saw, cut along the molding's contour, angling the saw to remove wood from back side of molding. Take your time; accurately cutting the contour is very important.
- 3** Check for fit; if necessary, make adjustments to the cut. Note how the first molding is simply square-cut at the end and butted to the wall.

Cutting and fastening

Miter window and door casings and chair rails at the corners by cutting mating pieces at 45-degree angles in a miter box. A better way to join crown or base moldings at inside corners is to use a coped joint, as shown above.

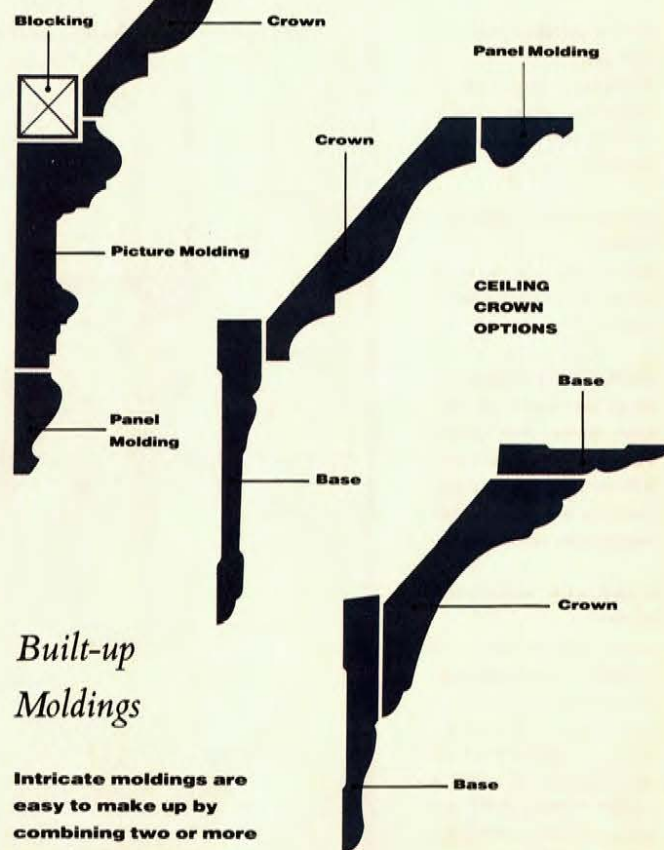
It's a good idea to cut, test the fit, and install moldings one at a time. To be sure each cut is oriented in the right direction, either do the cutting in the room you're outfitting or make very clear notes about the cuts.

For window and door casings, measure and cut the top piece first, allowing a 1/4-inch reveal along the jambs. Then measure and cut side (and bottom) trim, again allowing a 1/4-inch reveal. Starting at the top, work your way around the opening, fitting the corners tightly and nailing the pieces every 16 inches to the jamb with 4d finishing nails and to the wall framing with 8d finishing nails.

Before nailing tall base or crown moldings in place, it's a good idea to mark stud placements on the walls so you'll know where to nail. Lightly mark just above base molding or below crown molding positions. Chances are good that studs are on 16-inch centers, doubled up around doors and windows. If you can't find them by listening for a solid sound as you knock on the wall with one knuckle, probe with a small drill bit where moldings will cover. On most walls, there are also a 2x4 base plate and a top plate that run horizontally along the floor and ceiling. Short moldings can be nailed to these.

When you nail, don't "finish off" the nails with the hammer; doing so may dent the wood. Instead, leave the nails slightly protruding and then set the heads below the surface, using a nailset. As mentioned above, caulk seams and spackle nail holes before sanding and painting; if staining, carefully fill nail holes with pigmented wood filler and touch up with stain.

FOR OVER DOOR, UNDER A MANTEL, OR CEILING CROWNS.

**Built-up Moldings**

Intricate moldings are easy to make up by combining two or more standard patterns.

READING ARCHITECTURAL DRAWINGS:

As maps to the construction and design of your home, architectural drawings are invaluable. In

SECTION LINES AND SECTION REFERENCES

When reading plans, it is often helpful to refer to another dimensional view; where transom windows, for instance, are indicated on a floor plan, the cross-section of the building at that point would provide a more complete picture. These symbols designate where the cut through the building is made and then act as an index to the vertical interior drawings—"sections"—in the set. The top number is the section number; the bottom indicates the page number of the drawing sheet on which section is shown.

STAIR DIRECTION ARROW

Indicates direction of stair. Also gives a count of risers (R) and depth of tread (T).

CONCEALED WIRING CIRCUIT

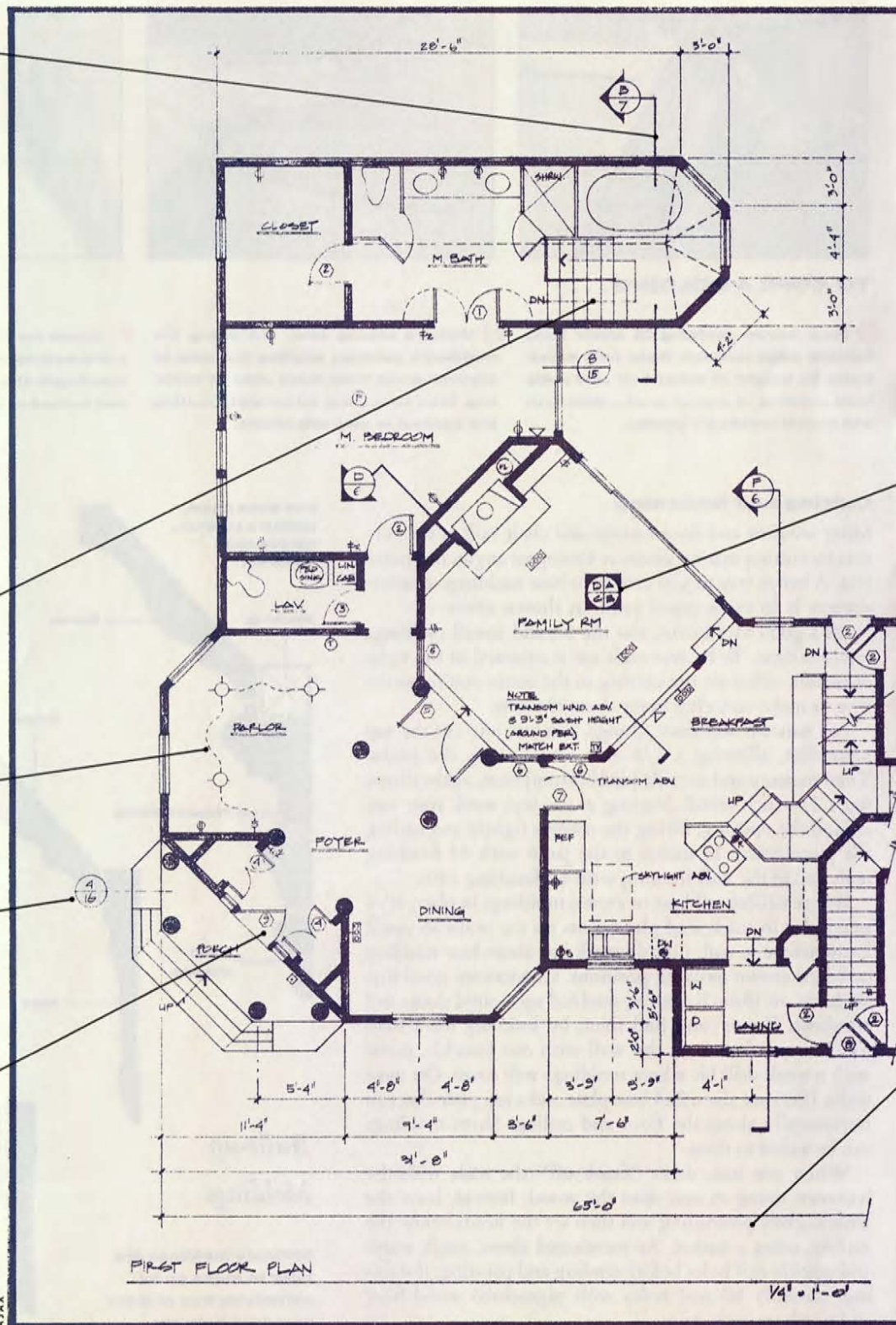
Indicates that certain lights are on a common circuit.

DETAIL REFERENCES

Read the same as section lines and references. Construction details are drawn when specific instructions are required by the design.

DOOR AND WINDOW TYPE

Each type of door and window is assigned a letter or number that appears on a "schedule." The manufacturer, specifications and a count of the items are also in the schedule, making pricing easier.

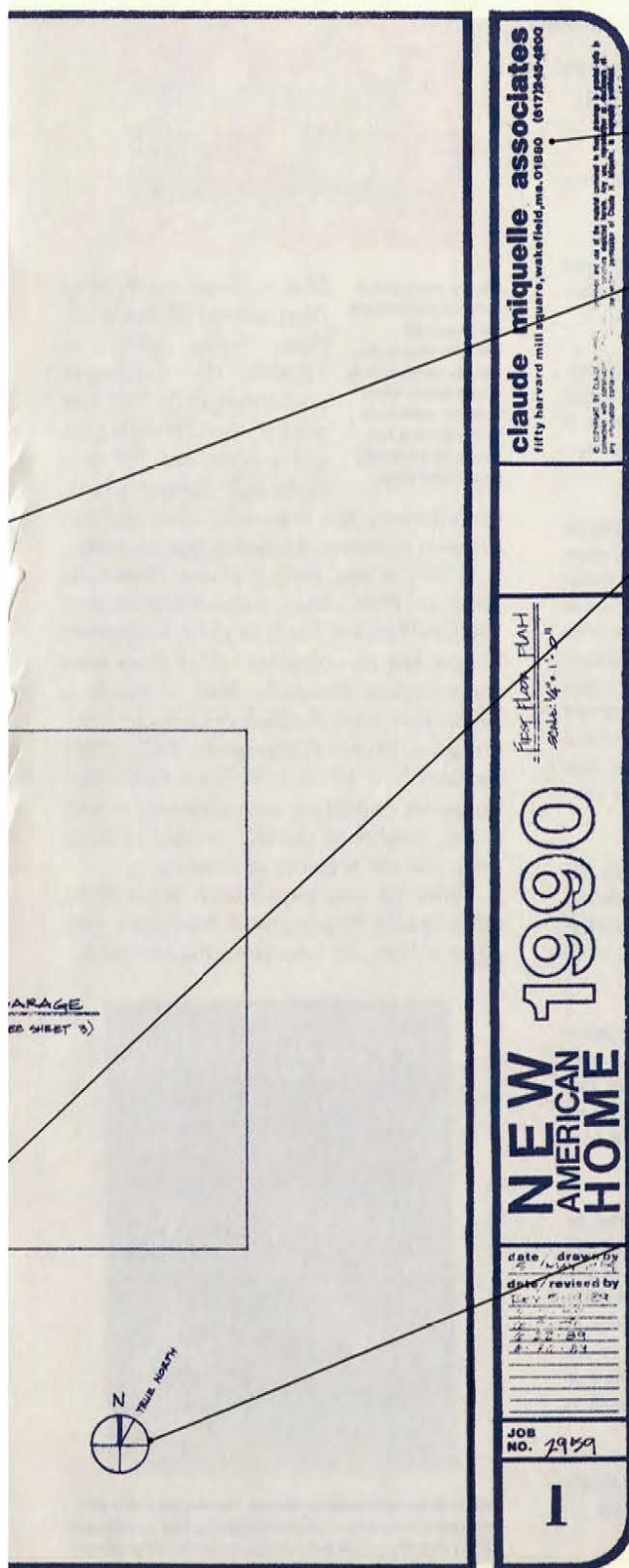


THE FLOOR PLAN

Homenclature

this first of a series, HOME explains the rudiments of reading a floor plan

by Leslie Clagett



TITLE BLOCK

Identifies the architect, client and job number, date and originator of drawing.

INTERIOR ELEVATION REFERENCE

Each quadrant of the circle labels and indicates the orientation of the elevation views — straight-on vertical projections that show all surface architectural details.

DIMENSION LINES OR "STRINGERS"

Overall dimensions are used to check smaller dimensions (such as openings and recesses); when measuring a room, it is unreliable to add up the dimensions of every individual element to arrive at a total length. Dimensions under 1 foot are notated in inches; over 1 foot, they are expressed in feet. Fractions are used, not decimals. Measuring from structural elements — a load-bearing column, for instance — assists the trades (plumbers, electricians, masons, etc.) that must locate their work prior to that of others.

PROJECT NORTH AND MAGNETIC NORTH

Magnetic north is a compass reading from which solar angles are calculated. Project north is an approximation of north as it relates to the structure, restricted by lot lines and streets. It is a label of convenience used in the drawing of exterior faces — "elevations" — and sections.

Blueprints, brownlines, sepias or diazos . . . call them what you will, once you've started a building project, architectural drawings are your two-dimensional links to the third dimension. These can be roughly separated into two camps: design drawings and construction documents.

Design drawings are conceptual in nature. Ranging from quick sketches to detailed renderings, they convey the function and the form of the structure. They are not prepared as guidelines for building.

Construction documents are a highly detailed set of drawings in which the architect specifies materials to be used and methods of construction to be employed.

Here, using part of the New American Home 1990 as an example, we have devised a simplified floor plan with a legend and explanatory notes. It's important to note that, in some cases, the symbols appearing on this drawing would more typically be used on other types of drawings; we wanted to include a wide scope of symbols and definitions, and to do so had to condense and combine elements.

LEGEND

- ① ELECTRIC THERMOSTAT
- PUSH BUTTON
- ▽ TELEPHONE OUTLET
- TELEVISION OUTLET
- RECESSED CANN LIGHT
- ⊙ PAN HANGER RECEPTACLE
- TELEVISION OUTLET
- ⊙ SINGLE POLE SWITCH
- ⊙ DOUBLE POLE SWITCH
- ⊙ SWITCH & DOUBLE RECEPTACLE
- ⊙ DUPLEX RECEPTACLE OUTLET
- ⊙ QUADREPLEX RECEPTACLE OUTLET
- ⊙ RANGE OUTLET
- ⊙ SPECIAL PURPOSE OUTLET

Home Almanac

STILL THE GRANDDADDY

Sears's century-long mail-order evolution—from watches to homes to the needs of the '90s

For years, the Sears catalogue represented virtually the only retail contact for rural Americans apart from the local general store. Issued in 1888, Sears's first catalogue, a compendium of pocket watches, helped introduce the idea of home shopping—and ultimately transformed the way Americans shop.

Calling itself the "Cheapest Supply House on Earth," Sears expanded its catalogue offerings after the turn of the century to include clothing, jewelry, farming equipment, appliances, building materials—and special items from banjos to pistols to tombstones.

It came as no big surprise, then, when Sears in 1908 issued its first catalogue exclusively devoted to mail-order homes. *The Book of*



\$9.95

NOVELTY CHECKED SPORTSTER!



Our Best Sports Coat!

In the 1930s, Sears's mail-order sales took a leap when movie stars lent their names to such fashions as the Ginger Rogers coat (left) and the Fay Wray hat.

TIP

HOMEOWNERS' RIGHTS AND PROTECTIONS: REMODELING

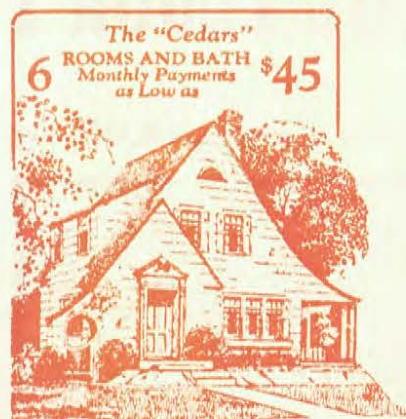
Some advice for shaping contractor agreements

1. Get more than one estimate, each based on the same building specifications, materials and time frame.
2. Check your state, county or city housing authority to see if licensing and/or bonding are required of contractors in your area. If so, make sure your contractor is properly covered.
3. Written contracts should include the contractor's full name, address, phone number and professional license number (where required). The contract should also include a thorough description of the work to be done, the grade and quality of materials to be used, the agreed-upon starting and completion dates, the total cost, payment schedule, warranty, how debris will be removed and any other agreement information. Never sign a partially blank contract.
4. Most contractors have liability and compensation insurance to protect the customer from a lawsuit in the event of an accident. Ask to see a copy of the insurance certificate.

5. If the work requires a building permit, let the contractor apply for it in his name. That way, if the work does not pass inspection, you are not financially responsible for any corrections that must be made.

6. For a large remodeling job that involves many subcontractors, you should protect yourself from liens against your home—in the event the contractor does not pay subcontractors or suppliers—by adding a release-of-lien clause to the contract or placing your payments in an escrow account until the work is completed.

—from "Consumer's Resource Handbook" (U.S. Office of Consumer Affairs)

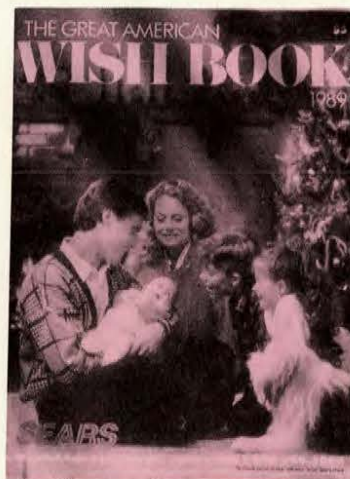


Sears mail-order homes contained on average 30,000 separate parts, comprising everything from bricks, millwork and lighting fixtures to varnish, paint and nails.

Modern Homes and Building Plans offered 22 house designs from \$650 to \$2,500; the catalogue read temptingly, "All you need is a good building lot and a little cash." Prices included home plans, specifications and materials, labor and excavation estimates; financing was available.

With the final *Book of Modern Homes*, offered in 1940, Sears estimated that over 100,000 families lived in their mail-order houses, but no complete list of those residences exists. *Houses by Mail: A Guide to Houses from Sears, Roebuck & Company* (Preservation Press, Washington, DC, 1986) explains how to identify Sears mail-order homes by evaluating such elements as roof shape, number of stories, location of front door, and the presence of dormers.

Today no one buys homes from Sears, but annually 80 percent of Americans purchase at least one item from the company.



More than 300 million Sears catalogues are distributed annually—distinguishing the catalogue, after the Bible, as America's most widely circulated publication.

HOUSEHOLD NAMES

THE CAREY BROTHERS

by Douglas Gayeton



Morris (left) and James Carey, home improvement gurus of the San Francisco radio waves, weave insight and wisdom with the nuts and bolts.

Three years ago, brothers Morris and James Carey took their successful construction firm on the air, and since then, their Saturday afternoon program, "On the House," has become a hit for San Francisco radio station KCBS-AM.

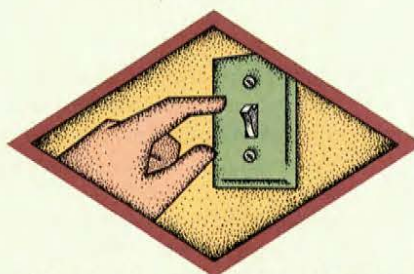
The Careys field the usual questions on whining toilets, banging water pipes and peeling wallpaper. But as a reflection of the times, their advice now goes farther than that, emerging as a forum for the latest trends and ideas in home improvement. For this reason, the Careys spend more and more time advising callers on remodeling options. James points out that most of the listeners' present homes are 20 years old, and were probably built on the blueprints of another generation. As he explains, "The topic on our show often turns to how to transform a '50s or '60s house into something that will be livable in the '90s."

At present, their show can only be heard in Central and Northern California—but they have developed a newspaper column of the same name which will be syndicated nationally.

1-2-3

SAFELY REMOVING
A BROKEN LIGHT BULB

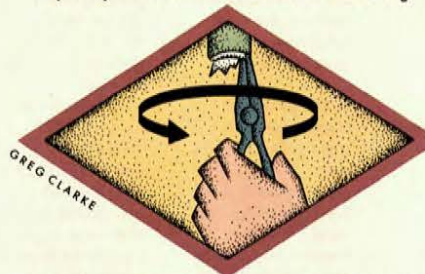
by Douglas Gayeton



Turn the LIGHT SWITCH to the "OFF" position, and to be safe, turn off the CIRCUIT BREAKER as well (remember to reset digital clocks on such appliances as VCRs afterwards).



Using NEEDLE-NOSE PLIERS, grab the edge of the bulb's metal casing and bend it inwards. This will allow you to slide a plier tip down between the socket and the casing.



Holding the casing firmly with the needle-nose pliers, turn the bulb COUNTERCLOCKWISE until it is removed. Be careful not to handle the bulb casing with bare hands.

CALENDAR

FEBRUARY

by Deborah J. Ely

Finish pruning maples, birch and dogwood, which will bleed sap if pruned later; or wait until summer.

Erect supports for climbing beans. One support suggestion: 8-foot bamboo poles, which can last for years if stored in a dry place over winter. Dowels are another option.

Clean, sharpen and oil tools and lawnmowers; clean spray equipment; inventory leftover supplies.

Clean your woodburning stove.

Check mulches; loosen if matted.

Order seeds for your vegetable and flower gardens.

In warmer climes, deadhead blossoms from bulbs, but leave foliage to winter naturally; it nourishes the bulb.

Start calling for bids on spring construction projects.

Another warmer-climate hint: Start a compost pile with leftover winter mulches. Avoid composting diseased plant material.

Refinish furniture that has begun to grate on your nerves.

Plan your garden. If you can afford it, consult a landscape architect or designer for professional drawings.

WHAT'S THE WORD ON . . .

W A L L S

CORNICE

Horizontal projection at the top of a wall, creating a crown

DRYWALL

A wall surface of plasterboard or material other than plaster, usually hung in sheets

STUDS

In wall framing, the vertical members to which horizontal pieces (such as lath or drywall) are nailed; studs are spaced either 16 or 24 inches apart

WAINSCOTING

The lower 3 or 4 feet of an interior wall when lined with paneling, tile or other material different from the rest of the wall

Excerpted from the "Homeowner's Glossary of Building Terms" (U.S. Department of Housing and Urban Development)

DESIGN DIAGNOSIS

When it's time to remodel, study all your symptoms before you settle on a cure.

by Carol A. Crotta

THE PROBLEM:

How do you get what you really need out of a remodel?

TAKE NOTE: Knee-jerk self-diagnosis may short-circuit your chances of getting what you really need.

You have to walk through your closet to get to your bathroom, and your kitchen is only big enough for one of your major appliances. Obviously, the time has come to remodel—or, even better, to build the house of your dreams. All your troubles will be resolved, and certain that you know all the right answers (a new hallway, knocking out the dining room wall), you're about to tell your architect how to do it.

Not quite. Your problem might be far more complex than your simple solution. Closer examination of the total scenario may reveal a broader or unexpected need that wasn't obvious to you on first glance. "Most people don't think about how they live their lives from a day-to-day perspective," says Michael Guthrie of the San Francisco-based architectural firm Guthrie-Friedlander. "They usually are reacting to the moment, or to an immediate problem."

First, think about your day. Beginning with your morning habits, ask yourself some of the basic lifestyle questions presented below.



1. Do your family members have similar morning habits? Do you eat breakfast together?
(Children may need more time in the bathroom; consider separating toilets from mirrors or adding twin showers. Add a breakfast bar for quick meals.)

2. Do you exercise in the morning?

(Consider a home gym or workout area that won't disturb late risers.)

3. Do you stay home during the day? What do you do?
(A convertible work/living room, special audio equipment or a reassuring security system might be needed.)

4. Do your children

need study space?
(Bedrooms could have areas designed for undistracted concentration.)

5. Does your family arrive home at the same time?
(Consider adding playrooms, snacking areas or new entrances.)

6. How often do you eat together?
(Work space for

more than one cook may be a good idea. Plan for staggered cleanup times.)

7. Do you entertain formally or casually? How many guests do you generally invite?
(Consider a classic dining room and a buffet table; offer informal seating in your kitchen; plan for easy access between cooking and

serving areas.)

8. Where does your family gather at night?
(Smaller, private work or play areas may or may not be necessary; a custom entertainment room might work well.)

9. When is bedtime?
(Plan so that night owls won't disturb early risers.)

THE SOLUTION:

Allow your architect or designer to ask the right questions.

A good architect will ask questions about your family's lifestyle to assist the final design.

In terms of what questions to expect, a good place to start is to have the architect talk you through a step-by-step replay of your typical day. For example, who gets up first? Do you like to bathe or shower in the morning? Do you jog? Drive the kids to school? Such questions may even make you aware of habits you didn't know you had.

From these first answers, a good architect will begin to develop real-life scenarios: You're getting home at six, your spouse at seven, and two other couples are coming over for dinner. Do you want them in the kitchen helping you? Or do you want them as far from the kitchen as possible? As such scenarios grow more detailed, a family's lifestyle begins to emerge. And that's when good, responsible design begins to happen.

Then there are questions about how you'd like to live and how your home could better serve those wishes. This part of the interview will reveal other possibilities, the exploration of which brings exciting and creative options to what may have originally been simple expectations.

HISTORIES IN A PROFESSIONAL MODE

Guthrie and Friedlander are skilled at the art of grilling their clients to perfection. "There are so many subtle things that come across when interviewing a client," Guthrie says. "And sometimes what's in between the lines is more important than what's actually said."

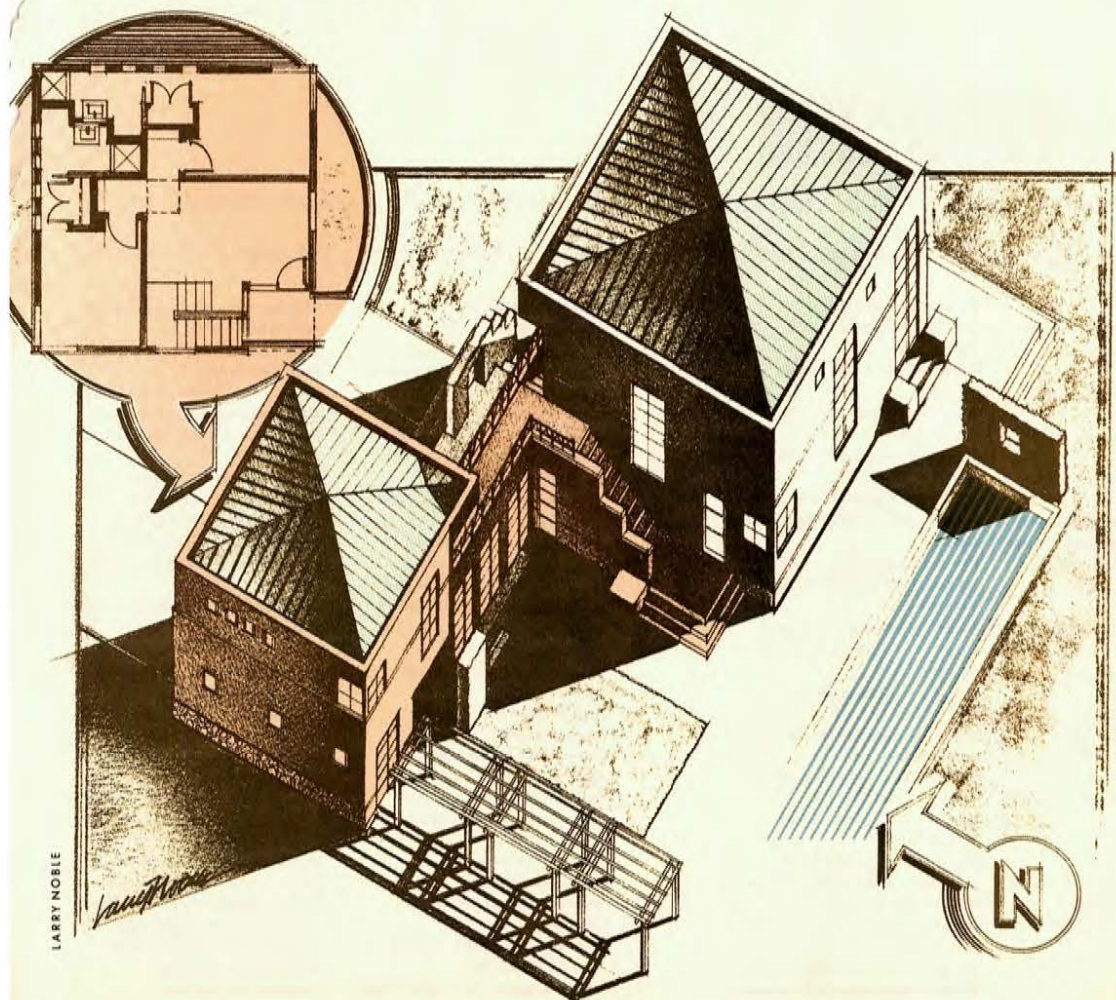
He's an attorney, she's CEO of a Napa Valley winery; they wanted to remodel the house they had built some years back. With a spacious entertaining space below and grand bedroom loft above, it was perfect for the childless life they were leading. Then along came two children. The small downstairs guest bedroom wasn't large enough for both of them. The answer seemed clear.

After nearly tripping over a slew of toys scattered about the entertainment space, Guthrie and Friedlander knew that another bedroom wouldn't solve the couple's real problem. It wouldn't give the children the play space they needed. And how efficient would it be to have one child downstairs and the other in a completely separate part of the house?

Their solution: Create a separate children's wing. They built a two-story structure, with the children's *living space*—a bedroom and bathroom for each with a large adjacent playroom—set on the second floor and connected to the parents' loft by an enclosed bridge. The ground-level space then became the new garage.

The design, while more elaborate than originally planned, simply did a better job. It preserved the integrity of the home's original floor plan, gave the children the space they needed, allowed the parents quick and easy access to their children, and created a garage. And as a bonus, the new building helped define the open outdoor area. Says Guthrie, "It was a matter of using some common sense." But then, they knew how to ask the right questions.

Carol A. Crotta is a contributing editor for HOME.



CASE STUDY:

Making room for junior(s)

LIVE AND

LEARN: The solution, the couple thought, was to simply add another bedroom. However...



Michael Guthrie and Dan Friedlander, of Guthrie-Friedlander Architects in San Francisco.

Note the separate "children's wing" over the new garage. Parents and kids can enter through the enclosed walkway (first floor) or along the exterior gangway on the second floor. The new configuration also helps to define the landscaping.

The Next Step

INFORMATION TO HELP YOU FIND
MORE INFORMATION

TRADE ASSOCIATIONS AND THIRD-PARTY DISPUTE RESOLUTION PROGRAMS

The following trade associations can help resolve complaints and problems between their member companies and consumers.

Ms. Sally Browne,
Executive Director
Consumer Affairs
Electronic Industries Association
Consumer Electronics Groups
2001 Eye St. N.W.
Washington, DC 20006
(202) 457-4977
Membership: Manufacturers of radio, television and audio gear; and electronic communications products.

Ms. Nancy High,
Executive Director
Furniture Industry Consumer Action Panel (FICAP)

HP-7
High Point, NC 27261
(written inquiries only)
Third-party dispute resolution program affiliated with the American Furniture Manufacturers Association.

Major Appliance Consumer Action Panel (MACAP)
20 North Wacker Dr.
Chicago, IL 60606
(312) 984-5858
(800) 621-0477 (toll free outside Illinois)
Third-party dispute resolution program of the major appliance industry.

NO. 1

Mr. Scott H. McCleary
Consumer Affairs Coordinator
Mortgage Bankers Association of America
1125 15th St. N.W.
7th Floor
Washington, DC 20005
(202) 861-6583
Membership: Principal lending and investor interests in the mortgage finance field, including mortgage banking firms, commercial banks, life insurance companies, title companies and savings and loan associations.

Mr. William Young, Director
Consumer Affairs/
Public Liaison

National Association of Home Builders
15th and M Sts. N.W.
Washington, DC 20005
(202) 822-0409
(800) 368-5242 (toll free outside District of Columbia)
Membership: Single- and multi-family home builders, commercial builders and others associated with the building industry.

Reprinted from the "Consumer's Resource Handbook" (U.S. Office of Consumer Affairs). Free single copies are available by writing to the Consumer Information Center, Pueblo, CO 81009.

FEDERAL INFORMATION CENTERS

Federal Information Centers (FICs) help consumers find information about Federal services, programs and regulations. FICs also direct individuals to the correct Federal agency for help with problems.

ALABAMA
Birmingham (205) 322-8591
Mobile (205) 438-1421
ALASKA
Anchorage (907) 271-3650
ARIZONA
Phoenix (602) 261-3313
ARKANSAS
Little Rock (501) 378-6177
CALIFORNIA
Los Angeles (213) 894-3800
Sacramento (916) 551-2380
San Diego (619) 557-6030
San Francisco (415) 556-6600
Santa Ana (714) 836-2386
COLORADO
Colorado Springs (303) 471-9491
Denver (303) 844-6575
Pueblo (303) 544-9523
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ON THE AIR:

PBS TELEVISION
PROGRAMS ON THE HOUSE

compiled by Douglas Gayeton

This season PBS (the Public Broadcasting System) brings you five programs devoted to homebuilding, home improvement and craftsmanship. Consult your local TV guide for broadcast times in your area.

THIS OLD HOUSE. The most popular program on public television begins its eleventh season with the conversion of an 1835 barn in Concord, Massachusetts, and a new host — Stephen Thomas.

HOMETIME. This season began with a special series on "Contracting a Home." Hosts Dean Johnson and JoAnne Liebler took viewers through steps such as locating a building site, designing floor plans, creating a budget, sticking to a timeline, and hiring and scheduling contractors.

THE NEW YANKEE WORKSHOP. Master carpenter Norm Abram, the recognizable "man with the hammer" on PBS's "This Old House," takes the viewer through the process of creating attractive, affordable furniture from scratch.

MAKE YOURSELF AT HOME. Hosted by Gordon Jump, best known as Arthur Carlson of the TV sitcom "WKRP in Cincinnati," this 30-minute "magazine" program focuses on laymen sharing their experiences in home improvement, gardening and cooking/entertaining.

WOODWRIGHT'S SHOP. Host Roy Underhill combines centuries-old woodworking techniques with "crafty wit" as he shows viewers how to build everything from wooden flutes to tavern tables to a library ladder designed by Thomas Jefferson.

PLAYING
THE MARKET

A guide for the principled shopper

by Catherine L. Gottlieb

With the vast array of household products available to the homeowner, it's sometimes difficult to make a conscientious market decision.

A group called the Council on Economic Priorities has offered one set of guidelines for the consumer in their "Shopping for a Better World: A Quick and Easy Guide to Socially Responsible Supermarket Shopping." This pocket-size booklet rates the manufacturers of more than 1,300 brand-name products on criteria including community outreach and environmental impact.

To order a booklet send \$4.95 to the CEP, 30 Irving Pl., New York, NY 10003.

THE CLASSIC HOME LIBRARY:

Remodeling & Building

by Deborah J. Ely

I'm Not Doing It Myself: The Comprehensive Guide to Managing a Home Construction or Renovation Project by Home Renovation Associates (Farrar, Straus & Giroux, New York, 1987).

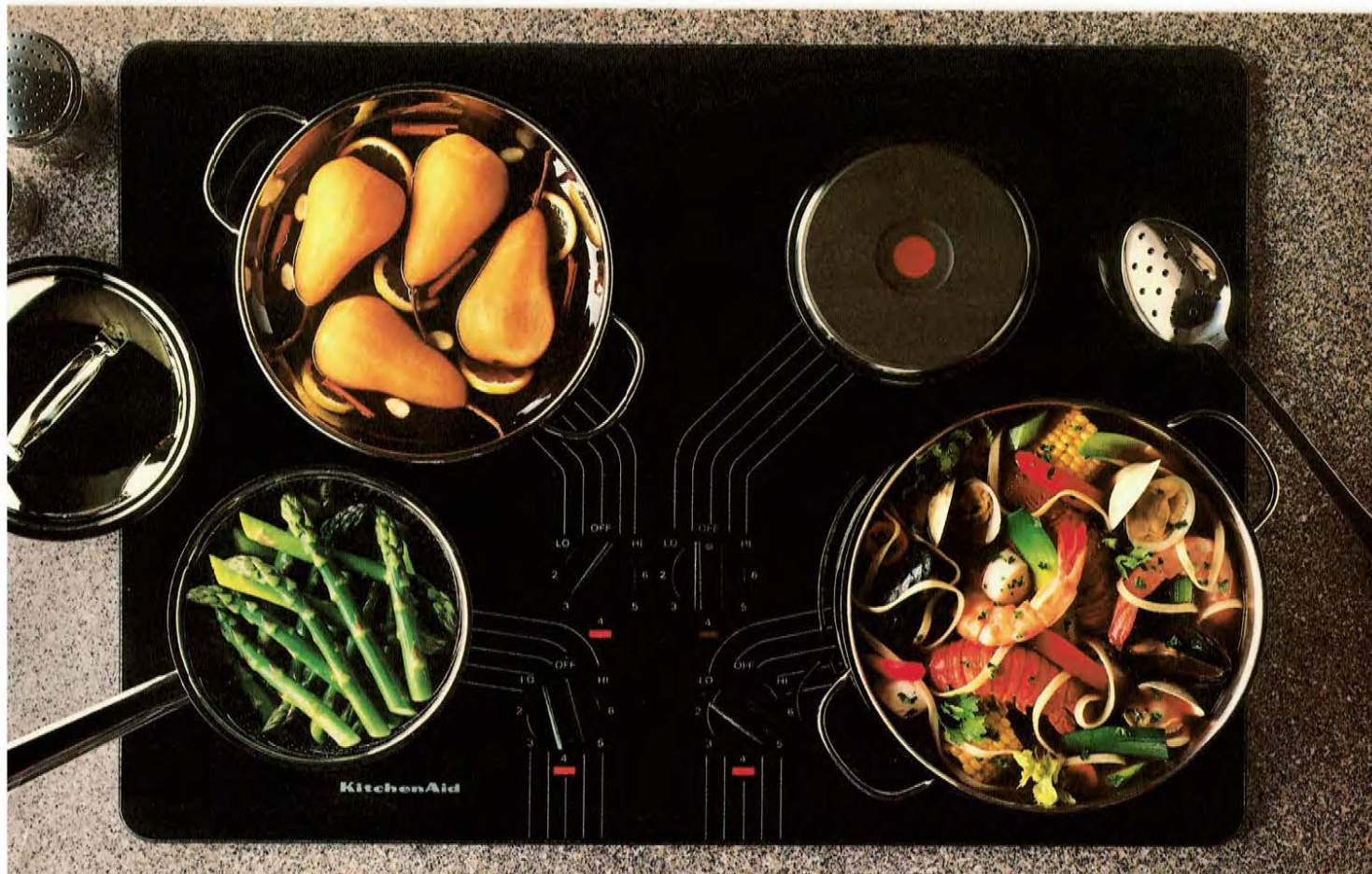
This succinct guide to supervising a home construction or remodeling takes you step-by-step through the building process. *I'm Not Doing It Myself* is an excellent book to read before making the decision whether or not to do it yourself. This book offers useful advice about hiring contractors, choosing an architect and then working together to get the results you want. It also contains a helpful "For further reading" list, as well as a glossary.

The Timber-Frame Home: Design, Construction, Finishing by Tedd Benson (The Taunton Press, Newtown, CT, 1988)

In a precast, cookie-cutter world, the timber-frame home exudes warmth, personality and practicality. With a firm grounding in the history of this type of structure joined to an appreciation for 20th-century changes to an age-old process, master homebuilder Tedd Benson guides you through the process of planning and building a timber-frame home, as well as modern-day concerns such as wiring, plumbing, insulating and even passive-solar heating a timber-frame house. This volume is not only immensely informative, but a joy to read.

Alternative Housebuilding by Mike McClintock (Sterling Publishing Co., New York, 1989)

This 1989 reprinting of McClintock's 1984 classic is a compendium of innovative alternatives to tract housing and rehab. A fact-packed 359 pages, *Alternative Housebuilding* shows you how to, as McClintock puts it, "build something personal and something special, and enjoy the trip as much as the destination," covering such alternatives as pole houses, log houses, and cordwood, stone and earth masonry structures. Plainly written and amply illustrated, this book has something to offer everyone from the savvy do-it-yourselfer to the construction-illiterate.



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On Site

THE CHICKEN COMES FIRST, THEN THE EGGS

by Mike McClintock



CARIN RILEY

Mike McClintock is himself becoming a household word. Author of nine books on the home, Mike is the host of his own ABC Talkradio show on home-related issues, which airs every Saturday nationwide, and is a regular contributor to the *Washington Post*. We are proud to have him as our columnist for "Home Work," where each month he'll be presenting ideas and information written just for our readers.

How would Charles Darwin have hired a carpenter? Of course he would have made a "natural selection." (No groaning, please.) It makes sense to borrow his evolutionary principle: It has very practical applications in the fine feathered world of home contractors.

In this complex hierarchy there are dozens of species with countless specialties—from excavator to roofer and everything in between. A typical section of wall may be worked on by mason, framer, plumber, electrician, insulator, drywaller, taper, trimmer, painter and siding contractor. That comes to 10 people, not including the architect, building inspector, mortgage banker. . . .

What fun it will be talking to all of them, sounding like a novice, using the wrong terms, asking what turn out to be inane questions. Too often, clients just nod in agreement as the contractor runs through job specifications. "We'll be backing up the high-side flue with a cricket, of course." Sure, nods the client. Wouldn't be caught dead without one up there on the high side.

Of course, you're not supposed to know as much as the specialists. They get paid for doing their jobs, and you do for yours, right? It sort of makes sense to hire a carpenter to build the deck instead of, say, a child psychologist or a short-order cook—even though both might be very handy around their own houses. You want a specialist.

Here's the Catch-22: Since you don't know very much about the job you want the contractor to do, how are you supposed to find out what he knows, how good he is, and if you should hire him?

Some people hire other people to hire the people they don't know enough about to hire. No kidding. On some larger jobs, a principal role of architect or designer is to select contractors to bid on the project. They help you evaluate the bids, and steer you to the best choice.

Some steer. Some don't want to take the heat if things don't work out, and leave the choice squarely up to the client. And an awful lot of projects are tackled without the services of an architect or designer. In most cases, the contractor hiring dilemma is all yours.

You could beat your head against complex technical details of every trade, the jargon and tech talk, the fishplates and lag screws and crickets and deflection limits. Or you could consult Darwin. You could study to death the biological mechanics of the eggs. Or you could simply pick a good chicken and let evolution take its course.

Let's say that Contractor A doesn't show up on time for the interviews, doesn't belong to any trade or professional group, doesn't have property damage or personal liability insurance, doesn't use written contracts, doesn't give you a materials specification list, doesn't need to get a building permit—get the picture?—and Contractor B does. Take a wild guess about which guy is going to build the better deck.

Let's say that Contractor A needs half the money up front, has a special, today-only offer on materials left over from another job, and accepts only cash, and Contractor B doesn't. Another shot in the dark: Guess which guy will finish the job, and which guy won't show up?

These are not technical qualifications. They are telltale signs of very human traits you can recognize no matter what your specialty is. And it shouldn't be too surprising that you're likely to get good results from contractors who can offer names of satisfied clients and a home improvement license, and who have clean records at the local Better Business Bureau and consumer protection agency.

Maybe a contractor with a long record of consumer complaints will decide to mend his ways on your project. Hey, maybe that sweepstakes letter will make you an instant millionaire.

If in doubt, watch what happens at contract time. That's when "We'll work out the money thing, don't worry," must be reduced to concrete language—staged payments tied to the completion of portions of the job. It only figures that the contractor willing to make a thorough, fair and detailed contract is least likely to violate its provisions.

None of this advice can be found in *Voyage of the Beagle*, a book about Darwin's travels and observations. There's not much in it about contractors. But you can learn from Darwin's trip, and avoid a rocky voyage through endless details of rebar and step flashing. You don't need to know everything about the eggs—not if you concentrate on picking a Grade A chicken.

No, she's not a victim of leukemia or Hodgkin's disease. She's a 31-year-old scientist who's just made a major breakthrough in cancer research. Not unlike Madame Curie who discovered

radium at age 31. Or Albert Einstein who composed the theory of special relativity at age 26. Karen

Perkins has proven that we need fresh, young minds to look at age-old riddles in new and different ways.

For a long time, scientists had been trying to understand the normal, biological function of *fos*, a rare gene which is known to have cancer-causing properties. Dr. Perkins' experiments enabled her to locate *fos* in fruit flies and provide a new, important avenue of information about human cell growth and the development of cancer.

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BUYING GUIDE

INFORMATION ON PRODUCTS SHOWN IN
THIS ISSUE.

Although manufacturers' names and addresses are provided as available, HOME cannot supply the names of all retail sources. Contact manufacturers directly for the nearest retailer. Many manufacturers offer brochures you can order through our Automatic Secretary.

• ON THE MARKET (PAGE 14)

Sign by English Country Signs, 24 Phoenixville Pike, Malvern, PA 19355, (215) 296-2839.

Soap Dispenser by Dispenser Plus, available from Reon, 7486 La Jolla Blvd., #555, La Jolla, CA 92037, (619) 450-1325. **Blue Tile** courtesy of Elon Inc., 8678 Melrose Ave., Los Angeles, CA 90069, (213) 659-3373 or 655-8484.

Flatware by Bissell & Wilhite Co., 8306 Wilshire Blvd., Ste. 39, Beverly Hills, CA 90211, (213) 931-1101.

(PAGE 16)

Tiles by Desert Tiles, Dewey Galleries Ltd., 74 E. San Francisco St., Santa Fe, NM 87501, (505) 982-8632.

Trays by Helena's Linens, 2235 E. Old Middlefield Way, Mountain View, CA 94043, (415) 968-3849. **Mexican Glassware** available from Pottery Barn; for nearest store call (415) 421-3400.

Digital Ruler by Homestar International Inc., 4473 Willow Rd., Ste. 250, Pleasanton, CA 94566, (415) 847-9500.

Vacuum Cleaner by Sanyo Fisher Corp., 21350 Lassen St., Chatsworth, CA 91311-2329, (818) 998-7322, ext. 213. **Area Rug** courtesy of F. Schumacher & Co., Pacific Design Center, 8687 Melrose Ave., #B499, West Hollywood, CA 90069, (213) 652-5353.

Bookends available from The Museum Shop, The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603, (312) 263-2635.

• STYLE FILE (PAGES 25-26)

For more information on Spanish design and American sources of furniture introduced at the Valencia Furniture Fair, contact the Trade Commission of Spain, 2655 Le Jeune Rd., Ste. 1114, Coral Gables, FL 33134; tel: (305) 446-4387; fax: (305) 446-2602.

• THE NEW AMERICAN HOME (PAGE 29)

General: **Architecture** by Claude Miquelle & Associates, project architect John Cronin, 50 Harvard Mill Sq., Wakefield, MA 01880. **Contracting** by Manchester Properties, P.O. Box 1231, Woodstock, GA 30188. **Electrical Supplies** by Square D Co., 987 Primrose Ct., Lexington, KY 40511. **Windows and Doors** by Peachtree Doors Inc., P.O. Box 5700, Norcross, GA 30091. **Energy Management** by Unity Systems, 2606 Spring St., Redwood City, CA 94063. **Paint** by Sherwin-Williams, 23200 Chagrin Blvd., Cleveland, OH 44115.

Interiors (general): **Furniture**, unless otherwise noted, by Pennsylvania House, 137 N. 10th St., Lewisburg, PA 17837. **Mattresses** by Simmons Mattress Company, P.O. Box 95465, Atlanta, GA 30347. **Ceramic Tile Floors** (Sera Pavers) by American Clean Tile, 1000 Cannon Ave., Lansdale, PA 19446. **Hardwood Flooring** (Sterling Strip) by Bruce Hardwood Floors, 16803 Dallas Pkwy., Dallas, TX 75248. **Berber Carpeting** (Brookstone II) in master suite by Atlas Carpet Mills, 4560 Worth St., Los Angeles, CA 90063; **Carpeting Protected** by Scotchgard, 3M Corp., 530 Fifth Ave., New York, NY 10036. **Door Hardware** by Schlage, 2401 Bayshore Blvd., San Francisco, CA 94134. **Stereo Speakers** by Bose Corp., 100 The Mountain Rd., Framingham, MA 01701, and Borman Association, 124 E. 40th

St., New York, NY 10016. **Stereo, VCR and Televisions** by Sharp Electronics Corp., Sharp Plaza, Mahwah, NJ 07430-2135. **Window Shades** by Duette, Hunter Douglas Window Div., 601 Alter St., Broomfield, CO 80020. **Upstairs Bathroom Fixtures** by American Standard, 1 Centennial Plaza, Piscataway, NJ 08855-6820. **Vanity, Basin and Storage** in first-floor bath by Eljer Plumbingware, 901 10th St., P.O. Box 869037, Plano, TX 75086-9037. **Hot Tub** by Jacuzzi, 100 N. Wiget Lane, Walnut Creek, CA 94596. **All Other Master Bath Fixtures** by Kohler Co., 444 Highland Dr., Kohler, WI 53044. **Exposed Beams** in family room by MacMillan-Boedel-Parallam, 1272 Derwent Way, Annacis Island, British Columbia, Canada V3M 5R1. **Security System** by AT&T, 111 Madison Ave., 4th floor, Morristown, NJ 07960. **Radiant Heating** by Gypcrete In-floor, 920 Hamel Rd., Hamel, MN 55340. **Switches and Dimmer** by Leviton Mfg. Co., 59-25 Little Neck Pkwy., Little Neck, NY 11362. **Interior Insulation** by Manville Building Products, Manville Product Information Center, P.O. Box 5108, Denver, CO 80217. **HVAC Condensing Unit** by Rheem Mfg./Ruud Mfg., 5780 Peachtree Rd. N.E., Atlanta, GA 30342. **Fireplace** in family room by Superior, 4325 Artesia Ave., Fullerton, CA 92633. **All Closets** except master bedroom closet by TruSpace, 2806 N. Reynolds Rd., Toledo, OH 43615. **Closet Storage** in master suite by White Home Products-Closet Carousel, 2401 Lake Park Dr., Atlanta, GA 0080. **Wall and Ceiling Drywall** (Veneer Plaster) and **Materials** by United States Gypsum, 101 S. Wacker Dr., Marstrat/USG, Chicago, IL 60606. **All Artwork** from J. Pocker & Sons, 824 Lexington Ave., New York, NY 10021. **All Books** supplied by B. Dalton, 400 Earnest Barrett Pike, Town Center Mall, Kennesaw, GA 30144.

Exteriors (general): **Gutters** by Alcoa Building Products, P.O. Box 716, Sidney, OH 45365. **Intercom and Central Vac** by Broan Mfg. Co., P.O. Box 140, Hartford, WI 53027. **Roof Vent** by CertainTeed Corp., 102 Silver Spur, Peachtree City, GA 30269. **Roof Shingles** by CertainTeed Corp., P.O. Box 860, Valley Forge, PA 19482. **Lattice** by Croos Vinylattice, 3174 Marjan Dr., Atlanta, GA 30340. **Sill Seal and Exterior Insulation** by Dow Chemical USA, 115 Perimeter Center Pl., #590, Atlanta, GA 30346. **Synthetic Stucco** by Dryvit Systems, 2042 Weems Rd., Tucker, GA 30084. **Gas Grill** by Ducane Co., Dutch Square Blvd., Ste. 200, Columbia, SC 29210. **Fasteners and Nailers** by Duo-Fast, 3702 River Rd., Franklin Park, IL 60131-2176. **HVAC Aqua Therm System** by First Co., 8273 Moberly Ln., Dallas, TX 75227. **Garden Windows** by Four Seasons Greenhouse, 5005 Veterans Memorial Hwy., Holbrook, NY 11741. **Framing Lumber** by Georgia Pacific, 133 Peachtree St. N.E., 20th fl./Marketing Services, Atlanta, GA 30303. **Air Cleaner, Monitor and Thermostat** by Honeywell, 1985 Douglas Dr., Golden Valley, MN 55408. **Hardwood Siding and Interior Doors** by Masonite, 69 Main St., Binghamton, NY 13905. **Pavers** by NCMA, P.O. Box 781, Herndon, VA 22070-0781. **Waterproofing** by Owens-Corning Fiberglas, Fiberglas Tower, Toledo, OH 43659. **Glass Block** by Pittsburgh-Corning, 800 Presque Isle Dr., Pittsburgh, PA 15239. **Pneumatic Nailers and Fasteners** by Senco Products, 8485 Broadwell Rd., Cincinnati, OH 45244. **Exterior Lighting** by US Gaslight, 4658 S. Old Peachtree Rd., Norcross, GA 30071. **Garage Doors** by Wayne Dalton, P.O. Box 67, Mount Hope, OH 44660.

(PAGES 30-31)

Foyer: **All Furniture**, unless otherwise noted, by Pennsylvania House. **Rosemary and Topiary Plants** from The Planters on Peachtree, 2905 Peachtree Rd., Atlanta, GA 30305. **All Upholstery** by Waverly Fabrics, 79 Madison Ave., New York, NY

10016.

Dining room: **Chippendale Armchairs** (#13-3014), **Chippendale Side Chairs** (#13-3103) and **Skirted Host Chairs** (#90-9738) by Pennsylvania House, 137 N. 10th St., Lewisburg, PA 17837. **Upholstery** (#656872, Brant Point Stripe) by Waverly Fabrics. **Upholstery on Dining Room Skirted Table** (#656751, Spring Garden Linen, Opal colorway) by Waverly Fabrics. **Sheraton Sideboard** (#13-1502) and **Chippendale Mirror** (#13-2102) by Pennsylvania House. **Candlesticks and Sculptured Head** by Sarreid Ltd., P.O. Box 3548, Wilson, NC 27893. **China and Crystal** (Country Blue China Stone) and **Stemware** (Crystal Antique) by Lenox, 100 Lenox Dr., Lawrenceville, NJ 08648. **Cigarette Table** (with wine bottles on top; #37-1102), **Canterbury Magazine Rack** (#37-1111), **Side Table** (nest of tables; #35-1105) and **Grandville Lounge Chair** (#60-1736) by Pennsylvania House.

Family room: **Wicker Sofa** (#90-2301) and **Round Pedestal Table** (#35-3203) by Pennsylvania House. **Sofa Upholstery** (#656751, Spring Garden Linen, Opal colorway) by Waverly Fabrics. **Party/Dining Chair** (#90-2108); **Dining Chair Upholstery** (#656872, Brant Point Stripe) by Waverly Fabrics. **Lamps** (reconditioned antique wooden torchères) from Tom Hayes & Assoc., 351 Peachtree Hills Ave., Atlanta, GA 30307; available to the trade only. **Porcelain Box** (used as a planter) from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318.

(PAGES 32-33)

Family room: **Round Pedestal Table** (#35-3203), **Occasional Ottoman** (#37-3011), **Sofa** (#90-2301) and **Party/Dining Chairs** (#90-2108) by Pennsylvania House. **Sofa Upholstery** (#656751, Spring Garden Linen, Opal colorway) and **Dining Chair Upholstery** (#656872, Brant Point Stripe, Linen colorway) by Waverly Fabrics. **Patio Furniture** (Hollywood) by Tropitone Furniture Co. Inc., P.O. Box 3197, Sarasota, FL 34230, and 5 Marconi, Irvine, CA 92718. **Antique Oriental Birdcage, Light Tobacco Repro and Porcelain Box** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318. **Topiaries** from The Planters on Peachtree, 2905 Peachtree Rd., Atlanta, GA 30305. **Terra-cotta Pots** from Franklin Pottery, 890 Franklin Rd., Marietta, GA 30060. **Antique Wooden Lamps** from Tom Hayes & Assoc., 351 Peachtree Hills Ave., Atlanta, GA 30307; available to the trade only. **Ceiling Fan** from Marietta Lighting, 1620 Hwy. 92 W., Woodstock, GA 30188.

Parlor: **Grandville Lounge Chair** (#60-1736) and **Burke Ottoman** (#60-2769) by Pennsylvania House; **Upholstery** (#1783 natural color #005) by Westgate Fabrics, 1000 Fountain Pkwy., Grand Prairie, TX 75050. **Southminster Loveseat** (#75-9213) and **Lambeth Wing Chair** (#90-9127) by Pennsylvania House; **Upholstery** (#656872, Brant Point Stripe, Linen colorway) by Waverly Fabrics. **Piecrust Table** (#13-1105), **Tea Table** (#11-1223), **Blockfront Secretary** (#13-1301), **Plant Stand** (#37-1105) and **Canterbury Magazine Rack** (#37-1111) by Pennsylvania House. **Kilim Rug** from Kilim Collection, 22 Bennett St., Atlanta, GA 30309. **Porcelain Box** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318. **Terra-cotta Lamp** with **Italian Paste Paper Shade** from Lamp Arts Inc., 1199 Howell Mill Rd., Atlanta, GA 30318. **Rosemary Plant** from The Planters on Peachtree, 2905 Peachtree Rd., Atlanta, GA 30305. **Antique Flemish Clock** from Currey and Co., Furnishings and Antiques, 45 Bennett St., Marietta, GA 30060. **Handpainted Bamboo Table and Chinoiserie Vase** from Alfred Floyd Interiors, 130 Old Ivy Rd., Atlanta, GA 30342.

Dining room: **Chippendale Armchairs** (#13-3014), **Chippendale Side Chairs** (#13-3103),

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BUYING GUIDE

Skirted Host Chairs (#90-9738), **Sheraton Sideboard** (#13-1502), **Chippendale Mirror** (#13-2102) and **Cigarette Table** with wine bottles on top (#37-1102) by Pennsylvania House. **Upholstery** (#656872, Brant Point Stripe, Linen colorway) and **Dining Room Skirted Table Upholstery** (#656751, Spring Garden Linen, Opal colorway) by Waverly Fabrics. **Candlesticks and Sculptured Head** by Sarreid Ltd., P.O. Box 3548, Wilson, NC 27893. **China** (Country Blue China Stone) and **Crystal** (Crystal Antique) by Lenox.

(PAGE 34)

Kitchen (top photo): **All Appliances** are from the Monogram Series by GE Appliances, Appliance Park, Bldg. 35/1007B, Louisville, KY 40225. **Disposer and Hot Water Dispenser** by In-Sink-Erator, 4700 21st St., Racine, WI 53406. **Sink and Faucet** by Moen, 377 Woodland Ave., Elyria, OH 44036. **Cabinets** (Hampton Design Frosty White with chrome door pulls) by Quaker Maid, Div. of WCI, Rte. 61, Leesport, PA 19533. **Skylights** by Velux-America, 450 Old Brickyard Rd., Greenwood, SC 29646. **Countertops** by Wilsonart, 600 General Bruce Dr., Temple, TX 76504. **Ladderback Side Chairs** (#35-3105) by Pennsylvania House; **Upholstery** (Nantucket, beige colorway) by Fabriyaz, 41 Madison Ave., New York, NY 10010. **Antique Pine Table** from Mountain Mercantile, 107 Church St., Marietta, GA 30060. **Stemware** (Crystal Antique) by Lenox. **Window Treatments** by Duette, Hunter Douglas Window Div., 601 Alter St., Broomfield, CO 80020. **Antique Reproduction Blue-and-white Toile Porcelain Tureen** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318.

Kitchen (bottom photo): **Black-and-white and Blue-and-white Toile Porcelain** from China Sea Trader Inc. **Stained Glass and Little Mirrors** from Mountain Mercantile, 107 Church St., Marietta, GA 30060. **Stand Mixer, Food Processor and Toaster** by Black & Decker US Inc., 56-15 Queens Blvd., Woodside, NY 11377. **Antique Pine Table** from Mountain Mercantile. **Television** by Sharp Electronics Corp., Sharp Plaza, Mahwah, NJ 07430-2135. **Cookware** (8-piece set CH8S/33*240S) from Chantal Cookware, 2030 W. Sam Houston Pkwy., Houston, TX 77043. **Antique Painted Bread Boards** from Antique Accents, 67 Church St., Marietta, GA 30060. **Tin Windowbox Refrigerator** (used as planter) from Currey & Co., Furnishings and Antiques, 45 Bennett St., Atlanta, GA 30309.

(PAGE 35)

Kitchen (left side of stairway): **Buffet Table** (#35-1504) and **Ladderback Side Chair** (#35-3105) by Pennsylvania House. **Side Chair Upholstery** (Nantucket, beige colorway) by Fabriyaz, 41 Madison Ave., New York, NY 10010. **Antique Pine Table and Antique Mirrors** from Mountain Mercantile, 107 Church St., Marietta, GA 30060. **Handpainted Bamboo Sewing Box** from Alfred Floyd Interiors, 130 Old Ivy Rd., Atlanta, GA 30342. **Antique Painted Bread Board** (Parcheesi board) from Antique Accents, 67 Church St., Marietta, GA 30060. **Blue Glasses** from private collection.

(PAGES 36-37)

Upstairs loft: **And-A-Bed** (#55-5025) and **Small Lounge/Pull Up Chair** (#90-2058) by Pennsylvania House; **Upholstery** (Greenbriar, taupe) by Fabriyaz, 41 Madison Ave., New York, NY 10010. **Entertainment Cabinet** (#23-1546), **Door Bookcase** (#23-1541), **Oval End Table** (#24-1139) and **Plant Stand** (#37-1105) by Pennsylvania House. **Small Leather Side Table, Leather Box, Lamp, Black Labrador Statue, White Jardinières and Cantaloupe** by Sarreid Ltd., P.O. Box 3548, Wilson, NC 27893. **Artwork** from J. Pocker & Sons, 824 Lexington Ave., New York, NY 10021. **Bench Fabric** (#2433 natural color #050) by Westgate Fabrics, 1000 Fountain Pkwy., Grand Prairie, TX 75050. **Porcelain Box and Plate** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318. **Topiaries and Baskets** from The Planters on Peachtree, 2905 Peachtree Rd., Atlanta, GA 30305.

Girl's bedroom: **Bed** (#37-3033 3/3), **Double**

Dresser (#37-3032), **Hutch Mirror** (#37-3030), **Armchair** (#35-2201), **Raleigh Lounge Chair** (#60-1826) and **Skirted Host Chair** (#90-9738) by Pennsylvania House. **Host Chair Upholstery** (#656872, Brant Point Stripe, Linen colorway), **Curtain and Dust Ruffle Fabric** (Fountain Bleu, #60M5690 Bamboo) and **Duvet Cover Upholstery** (Versailles, #60M5701 Pearl) by Waverly Fabrics. **Window Shades** by Duette, Hunter Douglas Window Div. **Granite Vase** from Villa International Inc., 1033 Peachtree St. N.E., Ste. 210, Atlanta, GA 30309. **Candlestick Lamp** from Lamp Arts Inc., 1199 Howell Mill Rd., Atlanta, GA 30318. **Artwork** from J. Pocker & Sons, 824 Lexington Ave., New York, NY 10021. **Porcelain Box** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318.

Boy's bedroom: **Bed** (#15-2730), **Occasional Ottoman** (#37-3011), **Small Lounge/Pull-up Chair** (#90-2058), **Outside Corner Cabinet** (#15-1535) and **Nightstand** (#15-2920) by Pennsylvania House. **Upholstery** (Classic Ticking #6065226, Khaki) by Waverly Fabrics. **Blanc de Chine Dog** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318. **Antique Animal Design Kilim Throw** from Kilim Collection, 22 Bennett St., Atlanta, GA 30309. **Antique Bronze Lamp** from Alfred Floyd Interiors, 130 Old Ivy Rd., Atlanta, GA 30342. **Willow Headboard** from Currey & Co., Furnishings and Antiques, 45 Bennett St., Atlanta, GA 30060. **Window Shades** by Duette, Hunter Douglas Window Div. **Toy Accessories** by Sarreid Ltd., P.O. Box 3548, Wilson, NC 27893.

Master bedroom: **Rice-carved Poster Bed** (#13-2802), **Piecrust Table** (#13-1105) and **Stratford Wing Chair** (#50-1307) by Pennsylvania House. **Upholstery** (#53746, Eggshell) by Schumacher Fabrics, 79 Madison Ave., New York, NY 10016. **Berber Carpet** (Brookstone II) from Atlas Carpet Mills. **Decorative Pillow** from James Betesh Imports Co., 236 Fifth Ave., New York, NY 10001. **Window Shades** by Duette, Hunter Douglas Window Div. **Antique Painted Frieze** above bed from Tom Hayes and Assoc., 351 Peachtree Hills Ave., Atlanta, GA 30307; available to the trade only. **Black Toile Porcelain Lamp Reproduction** from China Sea Trader Inc., 670 14th St. N.W., Atlanta, GA 30318. **Artwork** from J. Pocker & Sons, 824 Lexington Ave., New York, NY 10021.

Master bath: **All Fixtures and Accessories** by Kohler Co. **Ceramic Tile** (Sera Pavers) by American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446. **Towels** (Royal Velvet in Brick) by Fieldcrest, 60 W. 40th St., New York, NY 10018.

DESIGNS & DETAILS (PAGES 38-39)

Please refer to the New American Home Buying Guide for further information.

General: **Architecture** by Claude Miquelle & Assoc., 50 Harvard Mill Sq., Wakefield, MA 01880. **Contracting** by Manchester Properties, P.O. Box 1231, Woodstock, GA 30188. **Furniture** by Pennsylvania House. **Energy Management** by Unity Systems, 2606 Spring St., Redwood City, CA 94063. **Paint** by Sherwin-Williams. **Glass Block** by Pittsburgh-Corning, 800 Presque Isle Dr., Pittsburgh, PA 15239.

Exteriors: **Gutters** by Alcoa Building Products, P.O. Box 716, Sidney, OH 45365. **Synthetic Stucco** by Dryvit Systems, 2042 Weems Rd., Tucker, GA 30084. **HVAC** by First Co., 8273 Moberly Ln., Dallas, TX 75227. **Garden Windows** by Four Seasons Greenhouse, 5005 Veterans Memorial Hwy., Holbrook, NY 11741.

Dining room: **Dining Room Skirted Table Upholstery** (#656751, Spring Garden Linen, Opal colorway) by Waverly Fabrics. **Candlesticks and Sculptured Head** by Sarreid Ltd., P.O. Box 3548, Wilson, NC 27893. **China and Crystal** (Country Blue China Stone) by Lenox, 100 Lenox Dr., Lawrenceville, NJ 08648. **Grandville Lounge Chair** (#60-1736) by Pennsylvania House.

Master bath: **Tile** by American Olean Tile Co.,

1000 Cannon Ave., Lansdale, PA 19446. **All Fixtures and Fittings** in master suite by Kohler Co., 444 Highland Dr., Kohler, WI 53044. **Glass Block** by Pittsburgh-Corning.

PRAIRIE SPIRIT (PAGES 40-41)

Kitchen Design by Bob Mundt for General Electric, AP35-1000, Louisville, KY 40225. **Cabinets** ("Rapport" style in Oak with Natural finish by Decora[®], Meridian Rd., P.O. Box 749, Jasper, IN 47546, (812) 634-2288. **Cabinet Hardware** by Manchester Sash & Door Co., 1228 W. Manchester Ave., Los Angeles, CA 90044. **Floor Tile** (Summitmates[®] 2"x2 1/4" ceramic tiles with 610 Frost White Matte Glaze and 658 Evergreen Matte Glaze) by Summitville Tiles Inc., Summitville, OH 43962, (216) 223-1511. **Under-cabinet Lighting** (Sunlight[™]) by Häfele America Co., 3901 Cheyenne Dr., P.O. Box 4000, Archdale, NC 27263, (919) 889-2322. **Countertops** of Indiana limestone by Peter-Burghard Marble Co., 4342 Poplar Level Rd., Louisville, KY 40213, (502) 458-2255. **Electric Range** (JB551GL), **Dishwashers** (GSD2230L), **Microwave** (JVM152G), **Refrigerator** (TBXW25FL) and **Under-counter Refrigerator** (T14AK) in bar area by General Electric, 2100 Gardiner Ln., Ste. 309, Louisville, KY 40225, (800) 626-2000. **Island Sinks** (Lustertone[™] stainless) and **White Single-lever Faucets** (Calais), **Stainless Bar Sink** (Gourmet) and **Chrome Gooseneck Spout Bar Faucet** (Deluxe) by Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521, (312) 572-3192. **Custom Table, High-backed Benches and Chairs** by Deckel & Money, 615 Marret Ave., Louisville, KY 40208, (502) 636-5118. **Bench Upholstery Fabric** (Frank Lloyd Wright[™] Design 102, Stone Green) and **Table Runner and Chair Upholstery Fabric** (Frank Lloyd Wright[™] Liberty Triangles in Sagebrush) by Schumacher, div. of F. Schumacher & Co., 79 Madison Ave., New York, NY 10016-7802 (800) 423-5881. **Stained Glass Doors and Windows** made of clear and green antique French glass and zinc came by Louisville Art Glass Studio, 1110 Baxter Ave., Louisville, KY 40204, (502) 585-5421. **Door and Window Millwork** by Kentucky Millwork Inc., a subsidiary of Kentucky Wood Floors, 4200 Reservoir Ave., Louisville, KY 40213, (502) 451-3456. **American Arts and Crafts Accessories** from Jack Moore, American Arts & Crafts, 59 E. Colorado Blvd., Pasadena, CA 91105. **Landscaping** by Bob Holmes Inc., 401 Captain Frank Rd., New Albany, IN 47150. **Green and Terra-cotta Plates** (Stafford Green Dinnerware) above bar area from Crate & Barrel, 725 Landwehr Rd., Northbrook, IL 60062, (800) 323-5461.

(PAGE 42)

Floor Tile (Summitmates[®] 2"x2 1/4" ceramic tiles with 610 Frost White Matte Glaze and 658 Evergreen Matte Glaze) by Summitville Tiles Inc., Summitville, OH 43962, (216) 223-1511. **Countertops** of Indiana Limestone by Peter-Burghard Marble Co., 4342 Poplar Level Rd., Louisville, KY 40213, (502) 458-2255. **Island Sinks** (Lustertone[™] stainless) and **White Single-lever Faucets** (Calais) by Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521, 312-572-3192. **Gustav Stickley Oval Copper Tray** (2 1/2" inch wide) from Jack Moore, American Arts & Crafts, 59 E. Colorado Blvd., Pasadena, CA 91105. **Custom Basket Drawers** by Basketry and Crafts by Karen, P.O. Box 158, Milton, KY 40045, (800) 523-1200.

(PAGE 43)

Floor Tile (Summitmates[®] 2"x2 1/4" ceramic tiles with 610 Frost White Matte Glaze and 658 Evergreen Matte Glaze) by Summitville Tiles Inc., Summitville, OH 43962, (216) 223-1511. **Countertops** of Indiana Limestone by Peter-Burghard Marble Co., 4342 Poplar Level Rd., Louisville, KY 40213, (502) 458-2255. **Island Sinks** (Lustertone[™] stainless) and **White Single-lever Faucets** ("Calais") by Elkay Manufacturing Co., 2222 Camden Ct., Oak Brook, IL 60521, (312) 572-3192. **Copper Chafing Dish with 18-inch-diameter Tray, Burner Stand,**

S O U T H E R N C A L I F O R N I A H O M E

a resource guide

Bed *and* Bath

Luxurious Linens

Southern California Bath Report

The New Shower Power

Where to Find What You Need

Bedding Beauty



Traditional

Traditional:

"Nuvola" trapunto-stitched yellow cotton comforter, "Manuela" gray-and-pink light cotton blanket and "Genzianelle" rose cotton sheets (in set with pillowcases) all from Frette. Pillows on bed, back row, from left: "Pastorale" printed cotton European sham (sheets, pillowcases and duvet cover available) from Boutique Descamps; "Oxford Stripe" gray cotton European pillow (full line available) by Reflections at Strouds. Middle row: "Beverly Hills" gray silk boudoir pillow from Shaxted; gray plaid pillow from Polo/Ralph Lauren; "Gray Stipple" standard cotton pillowcase (duvet cover available) from Conran's Habitat; "Troubadour" cotton bow pillow from Provinciales; "Julie" black-and-white floral cotton sham (sheets and pillowcases available) from Shaxted. Front row: antique linen sham from Shaxted; "La Scala" by Riesner silk scarf-wrapped sachet from I. Magnin; "Oxford Stripe" cotton neckroll by Reflections at Strouds. On stool, from bottom: "Rose Grosgren" yellow cotton standard sham (in set with sheets) from Frette; "Butterfly" white cotton/linen European sham from Westminster Lace; "Troubadour" shirred square cotton pillow from Provinciales. Antique iron bed from Cathouse Antiques. Concrete vase by Susan Murphy of Concrete Reality from Scentiments.

Modern:

"Boston" cotton duvet cover (sheets available) from Boutique Descamps. Embroidered cotton flat sheet (pillow shams available) from Shaxted. Pillows, back grouping, clockwise from top: "Boston" cotton European sham from Boutique Descamps; "Cambridge" cotton standard pillowcase (duvet cover and light comforter available) from Boutique Descamps; "Square Dot" cotton standard sham (full line available) by Reflections from Strouds; cotton pillow by Polo/Ralph Lauren at Robinson's; "Quadri" cotton madras sham (sheets and pillowcases available) from Shaxted; "White on White" cotton standard sham from Conran's Habitat. Foreground from left:

"Embroidered Basket" triangle linen pillow from Westminster Lace; "Square Dot" cotton neckroll by Reflections from Strouds; "Cambridge" cotton European sham from Boutique Descamps. Chrome bed frame and stool by David Gale through the Gallery of Functional Art. "Zig-Zag Club" cotton terry robe from Boutique Descamps. Duvet from Conran's Habitat.

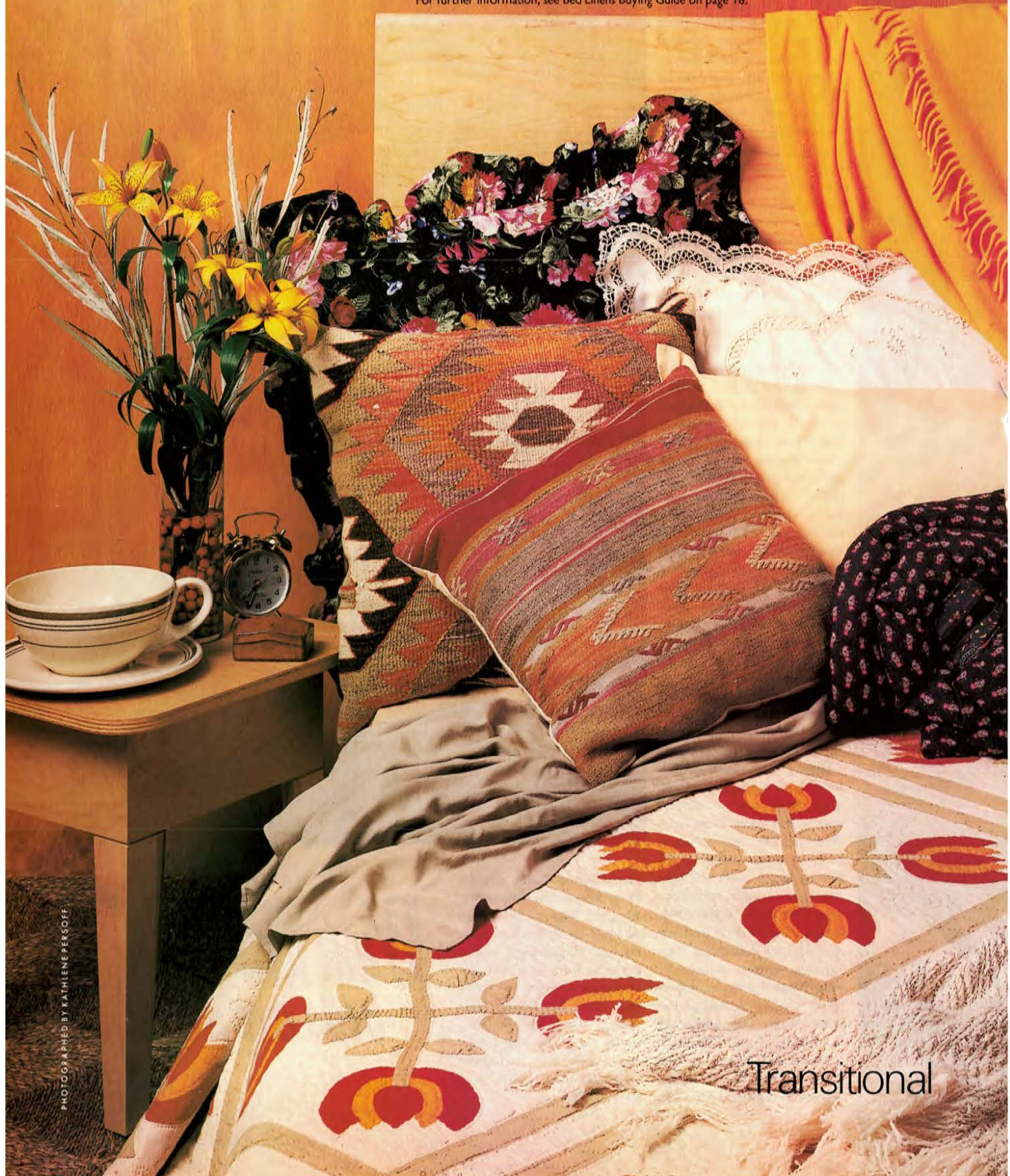
Modern

*What well-dressed
beds are wearing...*

Bedding Beauty

"Tulip" antique quilt from Polo/Ralph Lauren. "Silk at Home" sage flat and pumpkin fitted washed silk sheets by Go Silk by L'Zinger from Neiman Marcus. Pillows, clockwise from back left: "Black Isadora" floral cotton European sham by Polo/Ralph Lauren at I. Magnin; Cluny lace ecru cotton/linen European sham from Westminster Lace; "Silk at Home" pumpkin washed-silk king pillowcase by Go Silk by L'Zinger from Neiman Marcus; "Pieta" cotton bow pillow from Provinciales; medium and large kilim pillows from Upstairs at Pierre LaFond. Throws: yellow-orange wool from Frette; ecru woven cotton by Kennebunk Weavers at Upstairs at Pierre LaFond. Maple bed and side table from Domestic Furniture Co. Oversize cup from Upstairs at Pierre LaFond.

For further information, see Bed Linens Buying Guide on page 16.





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Your Color Company

Southern California Bath Report



They're getting bigger, brighter and chock-full of gadgets

The image is positively dreamy: You stride across the floor (marble, tile), past the sinks (two: higher for him, lower and with built-in makeup lights for her) and the shower enclosure (multinozzled: pulsating showerhead, overhead shower, body sprays, rain bars). To your left, modestly hidden in a small room, are the toilet and bidet; to your right, the rowing machine. You mount three steps and dip your toe in your whirlpool tub (three different bubble modes, mood lights). You step down into the swirling water, hit your stereo control switch (or built-in TV, VCR) and adjust the room lighting (dim, with spot on the tub). The lights of the city twinkle through the tub-to-ceiling window. Your charming companion hands you a glass of champagne, and you both settle down and, well, catch up.

Described above are all the elements of the ideal master bathroom—that is,

what manufacturers and retailers, industry spokespersons and designers in a most informal polling say their Southern California clients are asking for. It's not radically different from the wish list of many homeowners across the country. A spacious, fully equipped bathroom is now generally viewed as a fashionable investment for people with money to burn. The difference is that the whole notion of the bathroom-as-retreat got its start right here. Maybe it was all those hot tubs in the '70s. Or maybe, says Ken Rohl, local spokesman for the National Kitchen and Bath Association, it's because "water has always been so important to us in Southern California." Whatever the reason, the spa-bath has firm roots in our clay soil, like the big, open California kitchens that helped spark the nationwide revolution in kitchen design in the '80s.

Today the master bathroom has become the second most expensive room

in the house, after the kitchen. "People are willing to spend," says Russ Diamond of longtime fixture and supply house Snyder Diamond. "Their priorities have changed. It's not unusual for someone to spend \$3,500 to \$10,000 on the fixtures, tub and tile alone.

"They see the value in putting in the steam shower or whirlpool tub," he continues. "An extra few thousand in the bathroom is minuscule compared to all the rugs and furnishings."

And when it comes time to sell a house, homeowners are finding that the return on the investment, in Southern California at least, is good. *Remodeling* magazine, in a recent cost-vs.-value study for the Los Angeles area, found a 135-percent return for a complete remodel of an existing 5'x9' bathroom or the addition of a 6'x8' full bath.

Those dimensions, actually, are modest compared to what retailers find their clients are really doing. "I would say

300 square feet is about average for master baths," says Rich Hudson of the to-the-trade showroom Zone at the Pacific Design Center. Neil Cooper of Cooper Pacific reports "a couple of hundred to 300, 400 square feet—we've seen it almost double in size in the last few years." These bigger projects are mostly in new construction and major remodels, such as the newly popular addition of a second story. But more and more, people are choosing to enlarge existing bathrooms. "People are even taking that extra bedroom and turning it into a large bath," Cooper says.

One of the reasons bathrooms are getting larger is the explosion of new—and, let's admit it, pretty fun—products, thanks to the ever-clever Europeans. They've brought new life to what was for many years a purely predictable scene. According to a recent trends survey done by the National Kitchen and Bath Association, nearly one-third of all bathroom jobs in the West now include installation of a whirlpool tub; almost half include a separate tub and shower. The shower, now usually built big enough for two, has undergone its own renaissance, with multiple showerheads that function independently of one another and perform specific massaging functions (see accompanying article on p. 8). And believe it or not, the third most popular installation in West Coast bathrooms, after a makeup area and storage, is the bidet. Strange that in a region whose residents routinely bathe one or more times a day, the bidet, which was meant to service cultures that bathed far less frequently, should find success. Retailers claim the climbing sales reflect a more sophisticated, well-traveled consumer. Designers tend to credit the bidet's popularity to the general gadget-happy climate that now pervades the entire bath arena.

When it comes to fashion trends, this is what you hear: Santa Fe style—all those verdigris faucets and soft Mexican clay tile—is still hot but is peaking out. Ditto the country look. Coming in a big way is traditional, and something that can be referred to, for lack of a better moniker, as "neo-salvage": claw-footed tubs, pedestal and wall-mounted sinks, ceramic faucet handles marked "Hot," "Cold" and "Waste."

Of course, the real-live salvage look is popular, too, especially among the restoration set, which today includes anyone who got a very good deal on a very old house in an up-and-coming neighborhood. Places such as L.A. Wrecking

and Cleveland Wrecking, located in less than sparkling surroundings, do a bang-up business to a well-heeled clientele searching for that perfect Deco sink or Victorian tub. Not surprisingly, firms that specialize in reporcelaining old pieces are multiplying and flourishing.

No matter the style of the bathroom, one fact is certain: Southern Californians prefer their bathrooms light. White is the runaway favorite shade, followed by almond and the pastels. And Southern Californians like to flood their bathrooms with natural light. The

use of skylights, particularly over the tub area, is increasing, and glass-block walls are one common way of bringing soft light into the bathroom while maintaining privacy. Designers are also opening bathrooms directly to the outdoors, often to private garden alcoves. "That's something you don't see happening much in the rest of the country—yet," admits Neil Cooper. "But ideas always start in California."

For a list of bath and plumbing resources in the Southern California area, see pages 10–15.



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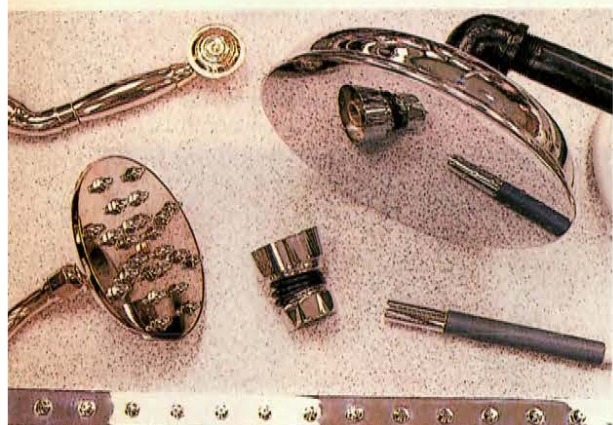
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Pour It On...



With today's new shower technology, there's no end to the ways water can be shot at you.

The time has come to consider the showerhead. While homeowners fuss over the latest in turbo-charged whirlpools and debate whether to bidet or not to bidet, that little thing poking out of the shower wall has undergone quite a revolution. How far has the humble head come? Check the assortment above. Closest to tradition is Picot's elegant, articulated brass head (middle left, \$469). The Rain Bar (below left, \$387) is a kind of human carwash. Used in pairs mounted vertically on opposite sides of the shower stall, the units shoot a wall of water aimed at the neck down. You can bathe and shower simultaneously with Jado's bathtub deck-mounted hand-held shower (top left, \$217). The massive head aptly called Deluge (top right, \$243) drenches you from directly overhead. Kroin's slim hand-held shower (middle right, \$401) boasts museum-quality design. Grohe's Body Spray nozzles (center, \$48) direct water anywhere you like. From Snyder Diamond.

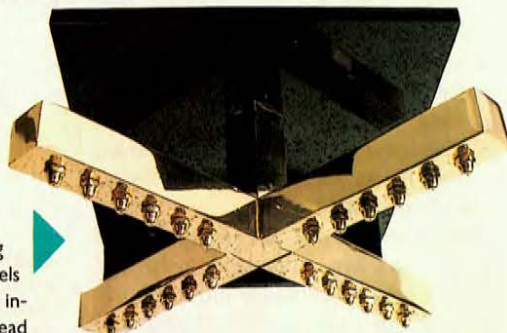


Sure, it's seductive: the idea of spending an hour in a whirlpool tub and letting the cares of the day soak away. In the real world, most days there's just about enough time to hop in and out of the shower. Much of the new shower technology—the rain bars, the body sprays—focuses on bringing the relaxation benefits of the tub to the shower stall. Grohe has taken this concept one step further. The contraption at far left only looks like an overgrown shoe polisher. In fact, it is the sophisticated Relexor Shower Body Massage system (\$1,100), used as a companion piece to your normal showerhead. You stand with your back against the rotating brushes. While water shoots down from the top, the brushes move up and down the track for a combined scrub/massage. The hand shower at left, also by Grohe, offers a pulsating massage spray (\$102.50). But its most interesting feature is the fact that the head is mounted on a pole, and can be adjusted to the height of the person taking the shower. All at Familian.

For addresses of dealers, see Resource Guide on pages 10–15.



With safety an increasing concern in today's bathroom design, a number of companies are investigating ways of preventing mishaps. Grohe's Grohmix Thermostat/Pressure Balance shower system (left, \$564 without tub faucet; \$687 with) allows you to lock in the desired water temperature, thus preventing children and others from accidentally scalding themselves. From Familian. The Rain Bar turned out to be such a hit that it spawned a number of variations on the theme. Joining the fixed-position version is one that swivels and another split in two halves that swivel independently, as well as an X-shape overhead shower fixture (right, \$360). From Altman Distribution.



PHOTOGRAPHED BY DOMINIQUE VORILLON

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St., Tulsa, OK 74145. **Italian Floor Tile** (Tortora) from Hastings Tile, 230 Park Ave. S., New York, NY 10003. **Backsplash Tile** (minicheck green-and-white ceramic) from Country Floors, 15 E. 16th St., New York, NY 10003. **Wooden Cutting Board** on counter from Henri Bendel Inc., 10 W. 57th St., New York, NY 10019. **Yellowware Batter and Pitcher Bowls** in cabinets, **Wood Candy Mold**, **Victorian Painted Carrier** on counter (holding pears), **Tin Canisters and Copper Colander** from Pantry and Hearth Antiques, 121 E. 35th St., New York, NY 10016. **Wooden Bowl with Flowers** from Cobweb, 116 W. Houston St., New York, NY 10012. **Apple and Pear** paintings by Robert Kulicke, available from Davis & Langdale Co., 746 Madison Ave., New York, NY 10021. **Vinegar and Olive Oil** from Wolfman-Gold & Good Co., 116 Greene St., New York, NY 10012.

Items in cabinets: **Colored Glasses with Pastel Swirls on the Bottom** from The Glassworks Shop, 142 Mulberry St., New York, NY 10013. **Handblown Turquoise Glasses and Blue-and-white Checked Ceramic Mugs** from The Pottery Barn, 700 Broadway, New York, NY 10003. **Terra-cotta Plates** on top shelf from Hoh Designs, Box 1598, Key West, FL 33040. **Leaf Bowls** from Sweet Nellie, 1262 Madison Ave., New York, NY 10128. **White Plates** from Tiffany & Co., 727 Fifth Ave., New York, NY 10022. **White Teapot** from Mottahedeh Inc., 225 Fifth Ave., Rm. 629, New York, NY 10010. **Stack of Ceramics** from homeowner's collection.

Small kitchen photo: **Pine Oval Kitchen Table with Shaker-style Legs Made from Old Wooden Tops** from James Dew, 1171 Boston Post Rd., Guilford, CT 06437. **Kitchen Chairs** (#97-10-0 Cafe side chairs, woven green and natural leather) from

Tropi-Cal, 57-31 S. Alameda St., Los Angeles, CA 90058. **Denim Chambray Napkins and Placemats, Salt and Pepper Shakers and White Claire Dinner Plates, White-and-blue Café Stripe China, Two Pilsner Glasses and Schoolhouse Teapot** all from Ralph Lauren Home Collection, 1185 Sixth Ave., New York, NY 10036, available in March. **Silverware** by Patino & Wolf from Zona, 97 Greene St., New York, NY 10012. **Antique Blanket** on table from Laura Fisher Antique Quilts and Americana, 1050 Second Ave., New York, NY 10022. **Lantern** on table from homeowner's collection.

(PAGE 64)
 Bathroom: **Sapho Pedestal Sink with Red Fittings, Ardenne Tub, Veneto Toilet and Tub/Shower Fittings** all from the Azur line by Porcher, 13-160 Merchandise Mart, Chicago, IL 60654. **Colorella Series Accessories: Tub Caddy** in red (#0541), **Towel Bars** (#2390/60 24-inch), **Open Toilet Tissue Holder** (#2325), **Soap Dish** (#2311), **Tumbler Cup** (#2310) and **Rope Hooks** (#2321) all from Ginger's USA/GUSA Inc., 295 Fifth Ave., New York, NY 10016. **White Tile** on back wall, (INTUZIONE design 37) and **Glazed Blue 4"x4" Tile** on floor from Hastings Tile, 230 Park Ave. S., New York, NY 10003. **Light Fixtures** from Ann Morris Antiques, 239 E. 60th St., New York, NY 10022. **Shower Curtain Fabric** (#STGLO9 purple) from Osborne & Little, 979 Third Ave., New York, NY 10022. **Rose Linen Towels** (Itaca) from Anichini, 150 Fifth Ave., Ste. 712, New York, NY 10011.

Small photo: **White Towels** by Fieldcrest, 60 W. 40th St., New York, NY 10018. **Green-and-red Wheel Toy, Gray Floral Towel and Bright White Floral Towels** by Fieler, all from Ad Hoc Softwares, 410 W. Broadway, New York, NY 10012.

(PAGE 66)

Master bathroom: **Floor Tile** (Grazia 5-inch octagon, creme with 2"x2" burgundy inserts) from Hastings Tile, 230 Park Ave. S., New York, NY 10003. **Decorative Handpainted Tiles** on tub surround and in shower from Hoh Designs, Box 1598, Key West, FL 33040. **Creme Tile** (to coordinate with decorative tile, Delft White 6"x6") from Shelly Tile Ltd., 979 Third Ave., New York, NY 10022. **All Fittings and Fixtures: 5-foot Steeping Tub, Hexsign Sinks, Wellington Toilet** (all in Jersey Creme) and **Faucets and Showerhead** (all in Alterna with brass inserts) by Kohler Co., 444 Highland Dr., Kohler, WI 53044. **Bath Oils** from Alezage Inc. at Alan Spigelman, 225 Fifth Ave., New York, NY 10010. **Light Fixtures** from Ann Morris Antiques, 239 E. 60th St., New York, NY 10022. **Small Yellow, White and Black Linen Hand Towels** from Anichini, 150 Fifth Ave., Ste. 712, New York, NY 10011. **White Shell Towels** from Ad Hoc Softwares, 410 W. Broadway, New York, NY 10012. **Silver Jewelry Box** from homeowner's collection. **Window Treatments** by Duette, Hunter Douglas Window Div., 601 Alter St., Broomfield, CO 80020. **Window Treatments Fabricated** by Steven Fabrics, 1400 Van Buren St. N.E., Minneapolis, MN 55413.

Bottom right: **Shade** (linen napkin) from Sweet Nellie, 1262 Madison Ave., New York, NY 10128. **Antique Mirror, Silver Tray, Accessories, Lace Tablecloth and Grapevine Lamp** all from homeowner's collection.

(PAGE 67)

Carpet (wall-to-wall sisal Samoa #3503) from Patterson, Flynn & Martin, 979 Third Ave., New York, NY 10022. **Natural Matchstick Blinds, Roman Blinds and Dressing Table Cover** fabricated and

BUYING GUIDE

installed by Gail E. Spence of WindowWear, P.O. Box 4021, Madison, CT 06443. **Fabrics** (Fishing Scene 100 percent cotton, #221A blue and white—on daybed, chair and ottoman, upholstered trunk, dressing table and bench, Roman blind and pillows; and Stipple Glaze/Cuckoo STGLO9—on wicker chair seat, dust ruffle and some of the cushions on daybed) both from Osborne & Little, 979 Third Ave., New York, NY 10022. **Upholstery** of chair and ottoman, daybed and cushion on wicker chair by Du-Mor Upholstery, 55 W. Main St., Clinton, CT 06413. **Dust Ruffle** sewn by Janice Chavez, 163 Horse Shoe Dr., Westbrook, CT 06498. **Daybed and Chair, Portuguese Rag Rug, Needlepoint Pillow, Antique Table, Maple Dropleaf Table, Antique Wooden Corner Chair, Basket with Magazines and Silver Accessories** from homeowner's collection. **Painted Wood Headboard** (faux marble) from Mario Rodriguez, 419 Manhattan Ave., Brooklyn, NY 11222. **Decorative Painting** on walls by Michael Tyson Murphy, 346 W. 56th St., 5-D, New York, NY 10019. **Hansen Lamp with Swing Arm Lights** (#1706W with white translucent shades) from LCS, 1059 Third Ave., New York, NY 10022. **Ceramic Teapots** on bookshelf from Sarah Stanton Ceramics, 104 W. 70th St., #5A, New York, NY 10023. **Blanket Cover** (Matelassé rose white) from Anichini, 150 Fifth Ave., Ste. 712, New York, NY 10011. **Sheets and Pillowcases** from Frette, 799 Madison Ave., New York, NY 10021. **Shell Lamp** from Limited Editions, 253 E. 72nd St., New York, NY 10021. **Blue Ceramic Bud Vase** on table from Mottahedeh Inc., 225 Fifth Ave., Rm. 629, New York, NY 10010. **Indigo Blanket** on upholstered chest from Spirit Arts, 108 Don Gaspar, Santa Fe, NM 87501.

● CROWNING TOUCHES (PAGES 69-71)

Top schematic (photo on page 69): 1. **Assembly CC-28** (embossed hardwood, 21 $\frac{1}{16}$ " high by 2 $\frac{5}{32}$ " projection) from Driwood Period Moldings, P.O. Box 1729, Florence, SC 29503. 2. **#2043C** (embossed hardwood, 3 $\frac{3}{4}$ "x2 $\frac{1}{2}$ ") from Old World Moulding and Finishing, 115 Allen Blvd., Farmingdale, NY 11735. 3. **#2007** (embossed hardwood, 3 $\frac{1}{8}$ "x2 $\frac{3}{4}$ ") from Old World Moulding and Finishing. 4. **Assembly #MB127, MB408, MB307** (poplar, 6 $\frac{3}{16}$ "x3") from Milton Bosley, P.O. Box 576, Glen Burnie, MD 21061. 5. **"Classic Carving"** #1352 (poplar, 11 $\frac{3}{4}$ "x9"), from Milton Bosley. 6. **Rope Molding** (poplar, available in $\frac{3}{8}$ ", $\frac{1}{2}$ ", 1", 1 $\frac{1}{4}$ " and 1 $\frac{3}{4}$ " diameters); through architects and designers from Driwood Period Moldings, P.O. Box 1729, Florence, SC 29503. 7. **#A1-D1308** (wood, 3"x $\frac{3}{4}$ ") from Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90038. 8. **#MB143** (poplar, 7 $\frac{7}{8}$ "x1 $\frac{1}{8}$ "; \$7.03/ft. for 300 ft. minimum) from Milton Bosley.

Bottom schematic (photo on pages 70-71): 1. **"Old English"** #C201 (high-density polyurethane, 4 $\frac{1}{2}$ " high by 2" projection) from Hampton Decor, 30 Fisk St., Jersey City, NJ 07305. 2. **#B2-25112** (cast plaster, 12 $\frac{1}{4}$ "x4 $\frac{3}{4}$ "; through architects and designers from Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90038. 3. **"Federal"** #505 (cast plaster, 4 $\frac{1}{2}$ "x1") from Architectural Sculpture, 242 Lafayette St., New York, NY 10012. 4. **"Kensington"** #11090 (Permacast composition, 6 $\frac{3}{4}$ "x6 $\frac{1}{4}$ ") \$16.50/ft., from Architectural Masterworks, 3502 Divine Ave., Chattanooga, TN 37407. 5. **#B1-9697** (cast plaster, 12"x $\frac{5}{8}$ ") through architects and de-

signers from Designer Resource. 6. **"Gothic"** #500 (cast plaster, 3"x $\frac{1}{2}$ ") from Architectural Sculpture. 7. **"Ballroom"** #422 (cast plaster, 5"x3 $\frac{3}{8}$ ") by Dura Cornice, through architects and designers from Designer Resource. 8. **"Egg and Dart"** #11010 (Permacast composition, 5"x3 $\frac{1}{8}$ ") \$5.85/ft., from Architectural Masterworks. 9. **"Morning Glory"** #11060 (Permacast composition, 4 $\frac{1}{8}$ "x6 $\frac{1}{16}$ ") from Architectural Masterworks, 3502 Divine Ave., Chattanooga, TN 37407. 10. **"Peapod and Vine"** #19220 (high-density polyurethane, 4 $\frac{1}{8}$ "x6 $\frac{1}{4}$ ") from Focal Point, P.O. Box 93327, Atlanta, GA 30377. 11. **"Parlor"** #445 (cast plaster, 4 $\frac{7}{8}$ "x3 $\frac{1}{2}$ ") by Dura Cornice, through architects and designers from Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90038. 12. **"Seascape"** #14060 (high density-polyurethane, 3 $\frac{3}{16}$ "x2 $\frac{1}{2}$ ") from Focal Point.

Prices are approximate and subject to change.

Since the Buying Guide is based on interviews with homeowners, architects and designers, HOME cannot guarantee its accuracy. When information is unavailable, items are omitted from this listing; one-of-a-kind, custom-made or antique items may also be omitted.

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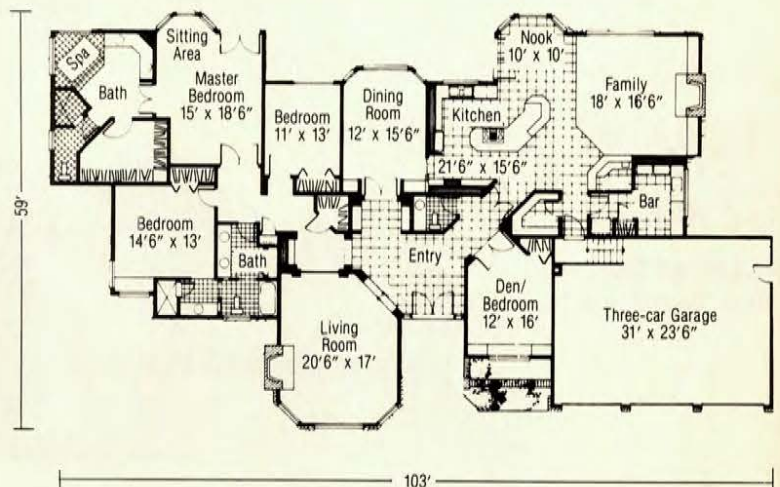


TRADITIONAL HOME PERFECT FOR ENTERTAINING

PLAN 8041

(REFER TO PRICE LEVEL Y)

- ❑ Wood and brick are used in a facade that reflects refinement, a quality also found inside.
- ❑ Double doors open to a tiled entry; to the left, the sunken living room is bathed in light from a stunning bay window.
- ❑ Tile continues past double doors to the den where an open, informal space orients around the spacious kitchen.
- ❑ Kitchen, which has a cooking island and a walk-in pantry, is handy to the dining room and bayed breakfast nook.
- ❑ Adjoining family room is enhanced by a fireplace and wet bar.
- ❑ Double doors reveal a superb master suite with a sitting area and French doors to the patio; master bath has a tiled spa tub and a walk-in wardrobe.
- ❑ Two additional bedrooms share a tiled bath; one has a window seat and separate vanity area.
- ❑ Plan includes a crawl space foundation.



TOTAL LIVING AREA: 3455 sq. ft

BEDROOMS: 3/4 BATHS: 2

SUMPTUOUS
MASTER SUITE
ONE OF MANY
INTERIOR
DELIGHTS

PLAN 3147

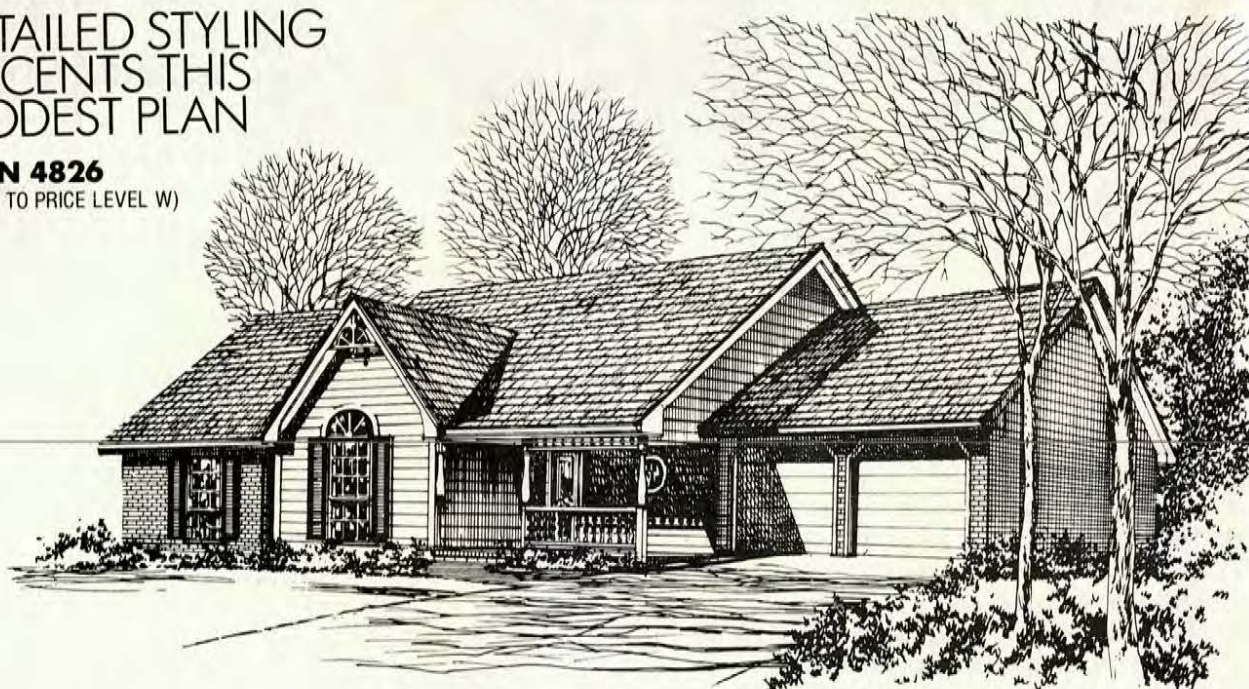
(REFER TO PRICE LEVEL X)



DETAILED STYLING
ACCENTS THIS
MODEST PLAN

PLAN 4826

(REFER TO PRICE LEVEL W)



ELEGANT PLAN IS
SUITED FOR A
SLOPING LOT

PLAN 6724

(REFER TO PRICE LEVEL X)



- ❑ Two-story foyer leads to the living room which opens past flanking columns to the dining room.
- ❑ Tiled kitchen and adjoining breakfast nook feature large bay windows and access to the rear deck.
- ❑ Master bedroom includes a fireplace, walk-in closet and tiled sun room with spa bath.
- ❑ Two additional bedrooms share a full bath.

TOTAL LIVING AREA: 2609 sq. ft	
FIRST LEVEL:	1364 sq. ft
SECOND LEVEL:	1245 sq. ft
BEDROOMS: 3/4	BATHS: 3



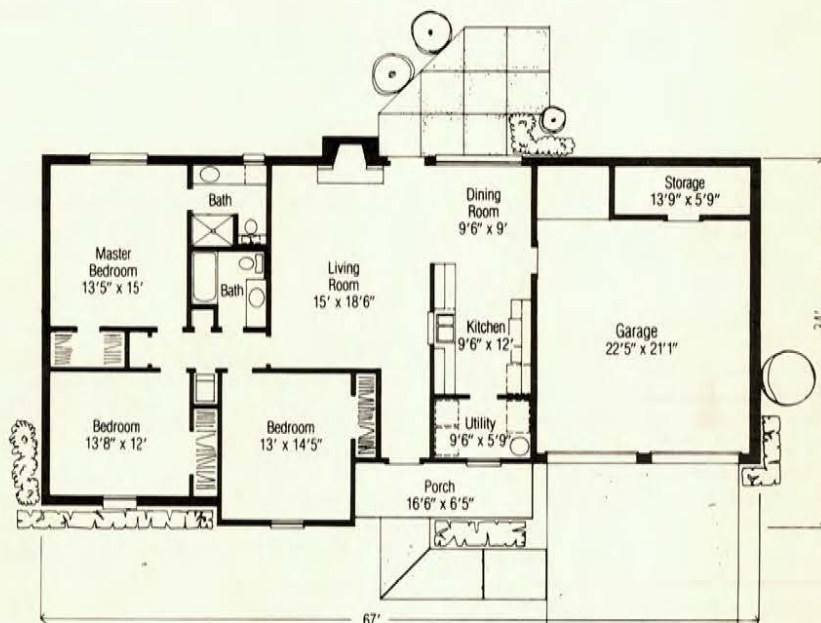
FIRST LEVEL



SECOND LEVEL

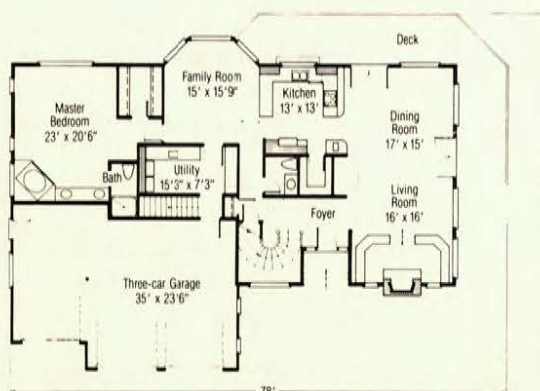
- ❑ Charming windows, posts and wood detailing add country character to a mid-sized home.
- ❑ Living/dining area, with built-in cabinet and bookshelves, is warmed by raised-hearth fireplace.
- ❑ Galley kitchen is open to dining area and has easy access to garage which offers separate storage area.
- ❑ Master bedroom, with walk-in closet and shower/bath, enjoys a backyard view. Two additional bedrooms share full bath.
- ❑ Plan includes a full basement, crawl space or slab foundation; please specify one when ordering.

TOTAL LIVING AREA: 1474 sq. ft	
BEDROOMS: 3	BATHS: 2

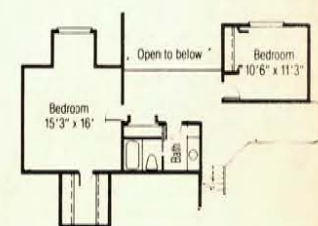


- ❑ Dining room adjoins the living room and includes two entries to the deck.
- ❑ Large kitchen includes a walk-in pantry, breakfast bar and garden window.
- ❑ Master bedroom offers a walk-in closet and full bath with spa tub.
- ❑ Upstairs, two additional bedrooms share a full bath.
- ❑ Plan includes a full basement.

TOTAL LIVING AREA: 2900 sq. ft	
FIRST LEVEL:	1938 sq. ft
SECOND LEVEL:	962 sq. ft
BEDROOMS: 3	BATHS: 2 1/2



FIRST LEVEL



SECOND LEVEL

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Exterior elevations, which show the way each side of the house will look when it's built.

Foundation plans, which include drawings for a full, partial or daylight basement, crawl space or a slab foundation, depending on the plan you order. Some designers routinely include drawings for more than one type of foundation; others require you to specify the foundation you want.

Detailed floor plans, which show each level of the house and provide dimensions for rooms, doors, windows, stairways, walls and so on.

Interior elevations, which show cabinets, built-ins, fireplaces and other specific features.

Cross-sections, which show details of the home's framing, construction and insulation.

Some designs also include additional elements, however, not all do so; your telephone order operator can inform you about availability when you call to place your order. Such additional elements may include:

Materials lists, which tabulate types and quantities of everything the designer has determined that a builder will need—lumber, flooring, windows, roofing and other essentials.

Basic materials list guide is a worksheet that simplifies the estimating process for construction materials. Working with your local lumberyard, you can estimate the cost of building your plan. Included is a complete list of materials you may need to begin construction. Unlike the materials list, this guide does not provide plan-specific quantities and costs.

Mirror-reverse plans, which show the floor plan in reverse, are useful when a house will fit your site better if all the rooms are on the opposite side than originally drawn. Because the lettering and dimensions read backwards on mirror-reverse plans, you *must* purchase at least one set of right-reading plans, and any additional sets should also be right reading.

Full-reverse plans, which are the same as mirror-reverse, except that the lettering and dimensions are right-reading. That means you don't have to refer back and forth between two sets of plans. It's to your advantage to order all sets full-reverse—if they're available—since they're much easier than mirror-reverse plans to read and use.

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To order plans, please follow the steps below before phoning in your order:

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* Include mailing costs based on number of plan sets ordered.

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KITCHEN DESIGN AND IDEAS BOOK. A new 15-page guide loaded with ideas tells how to plan and design a new kitchen. It covers cabinets, appliances, countertops and more, while offering valuable do-it-yourself advice. Many photos; money-back guarantee. *Price: \$14.50. The Building Institute. Circle 892.*

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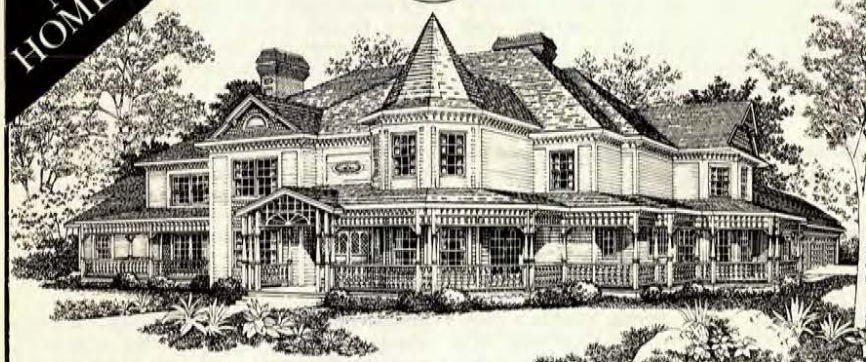
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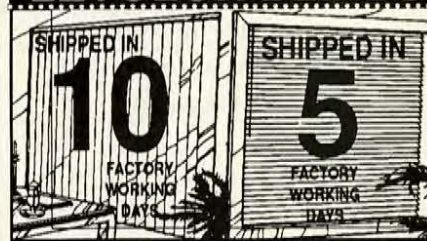
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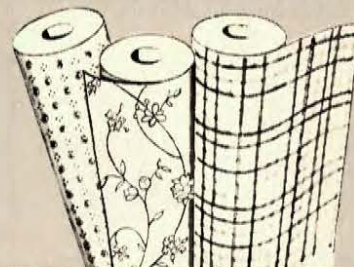
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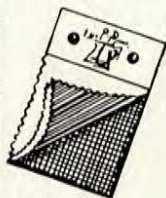
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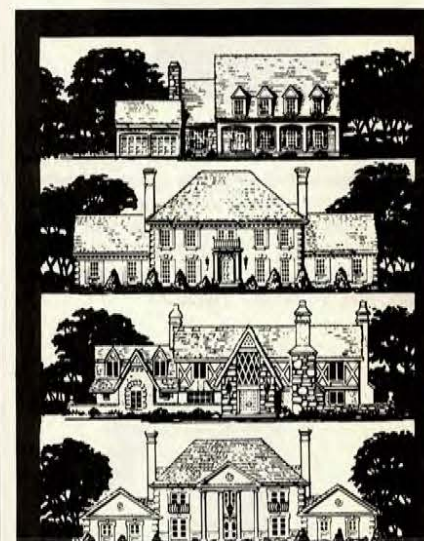
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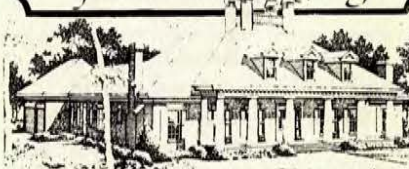
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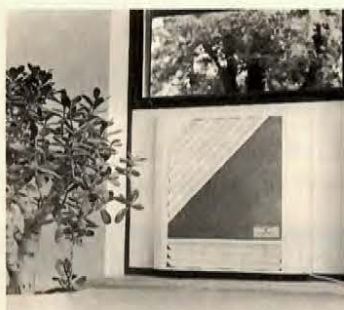
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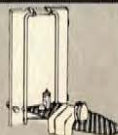


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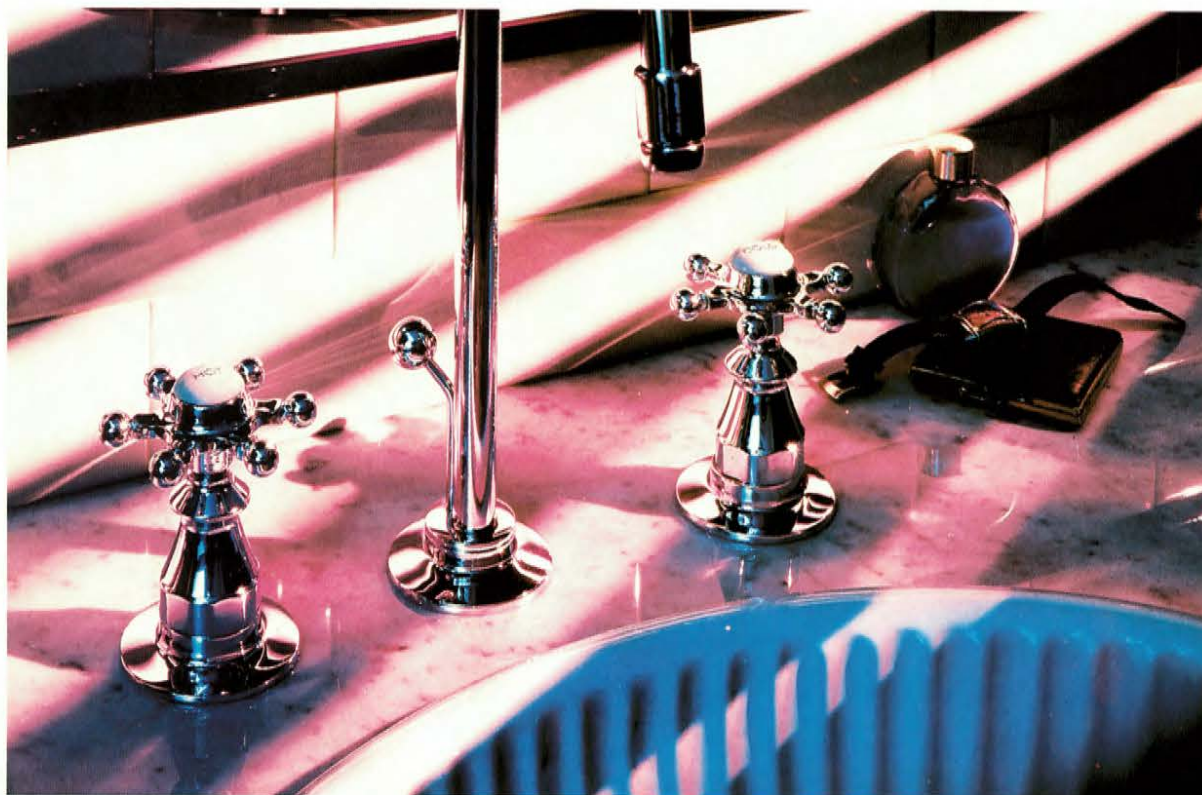
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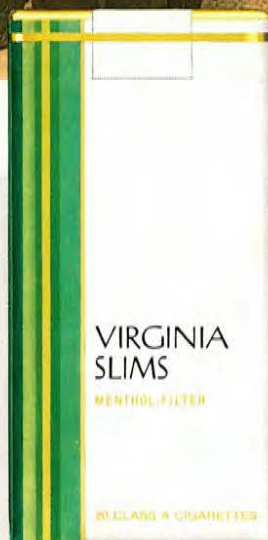
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